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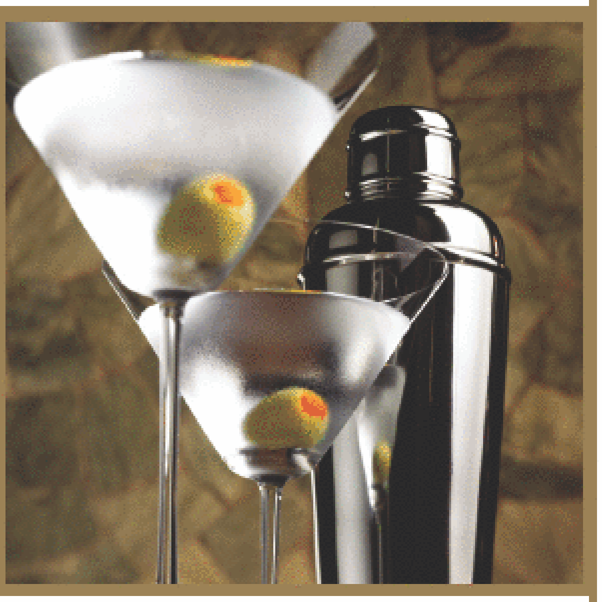

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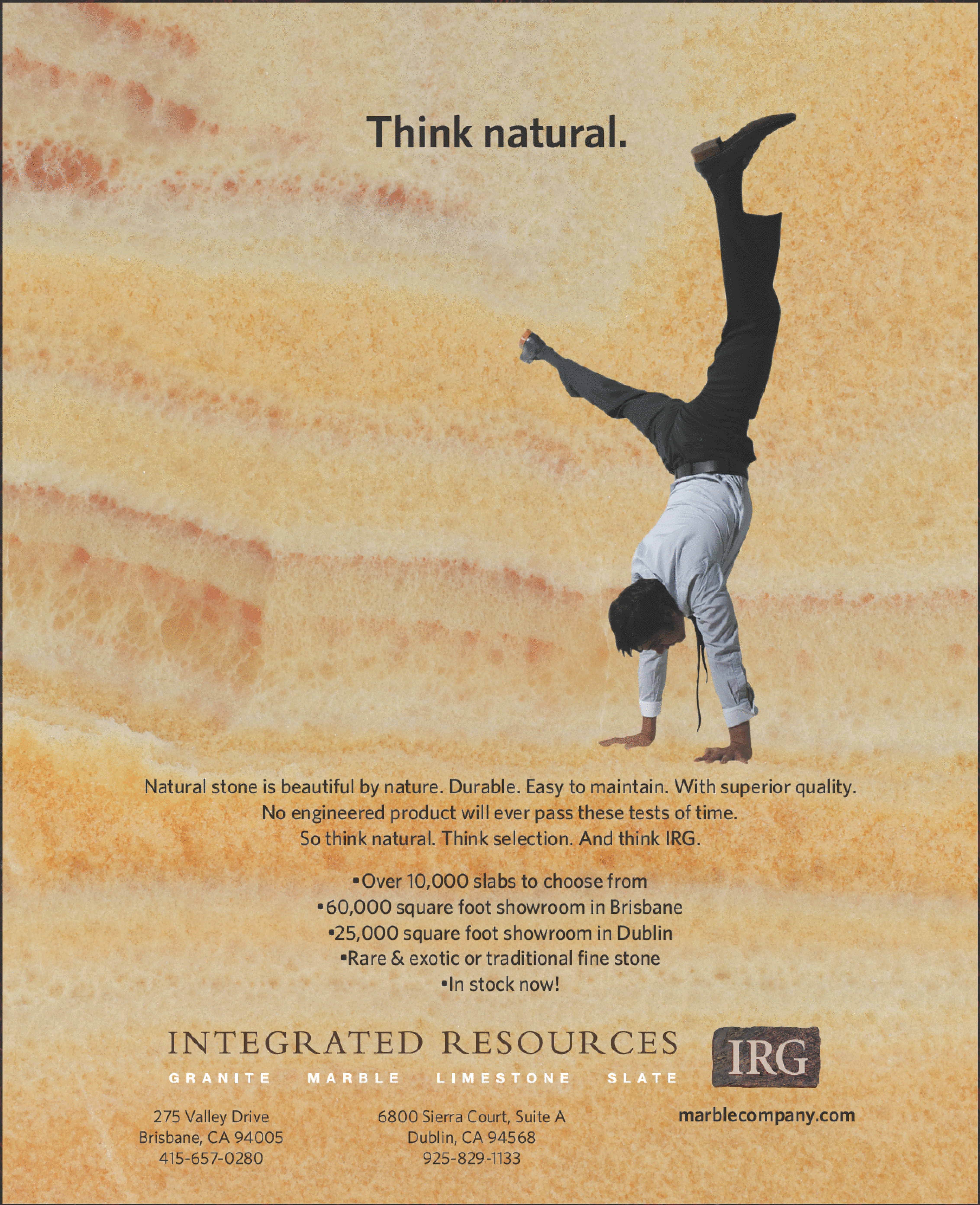
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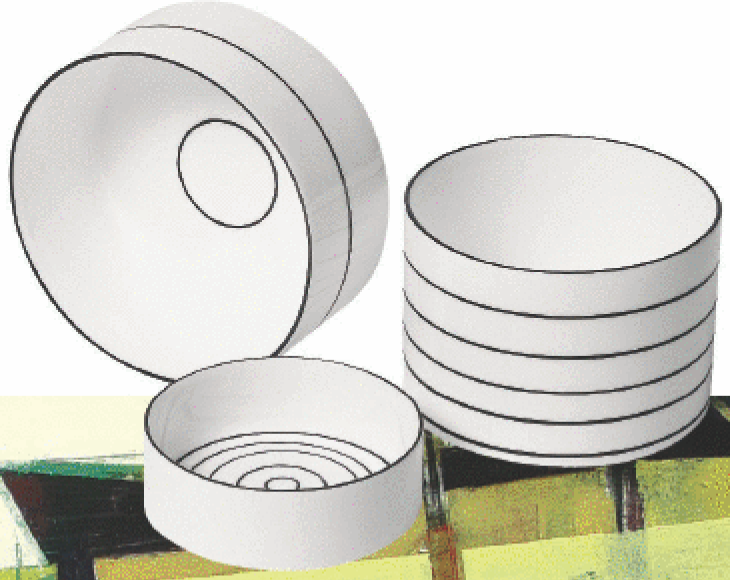

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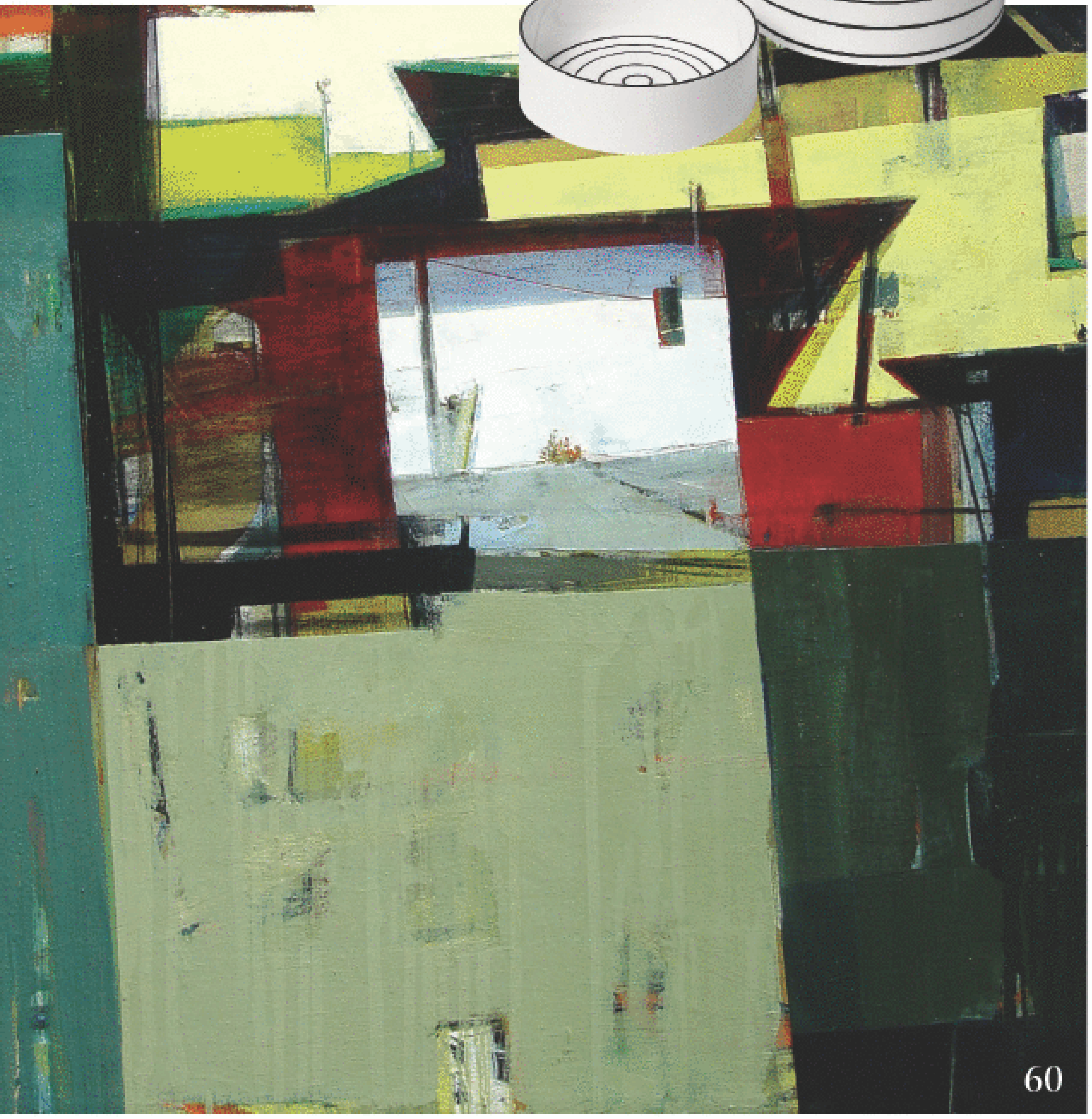

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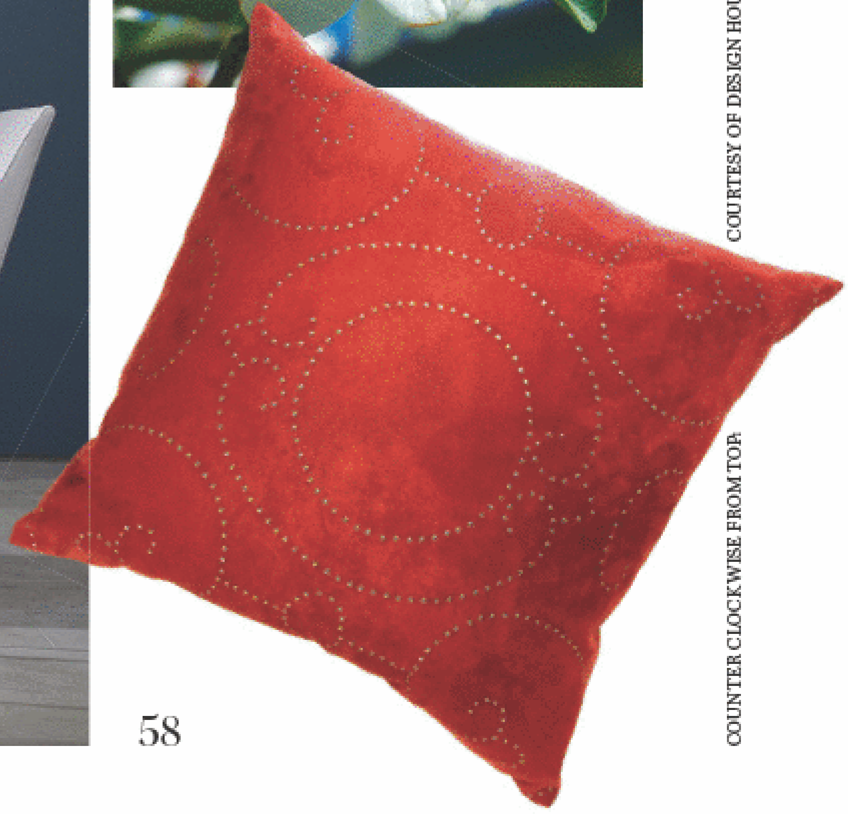

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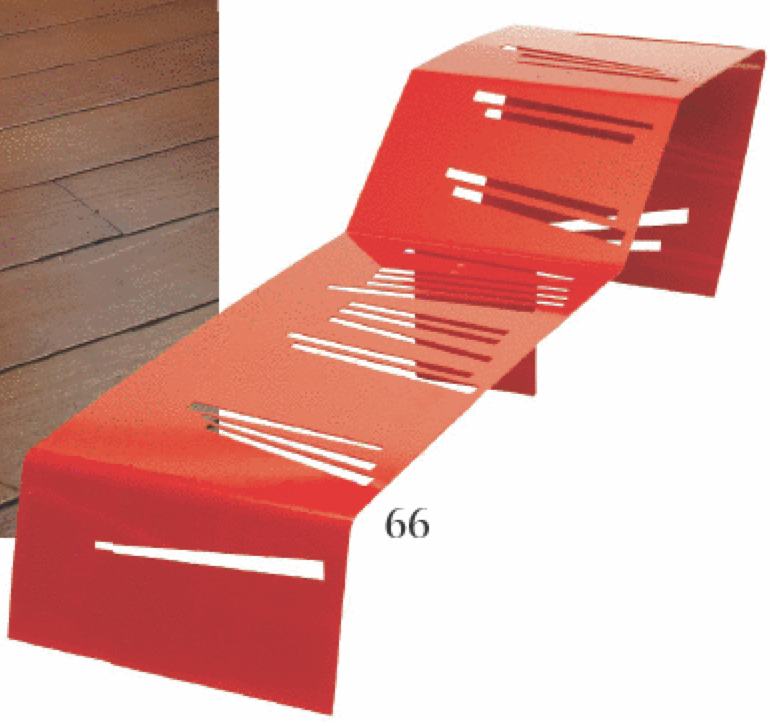

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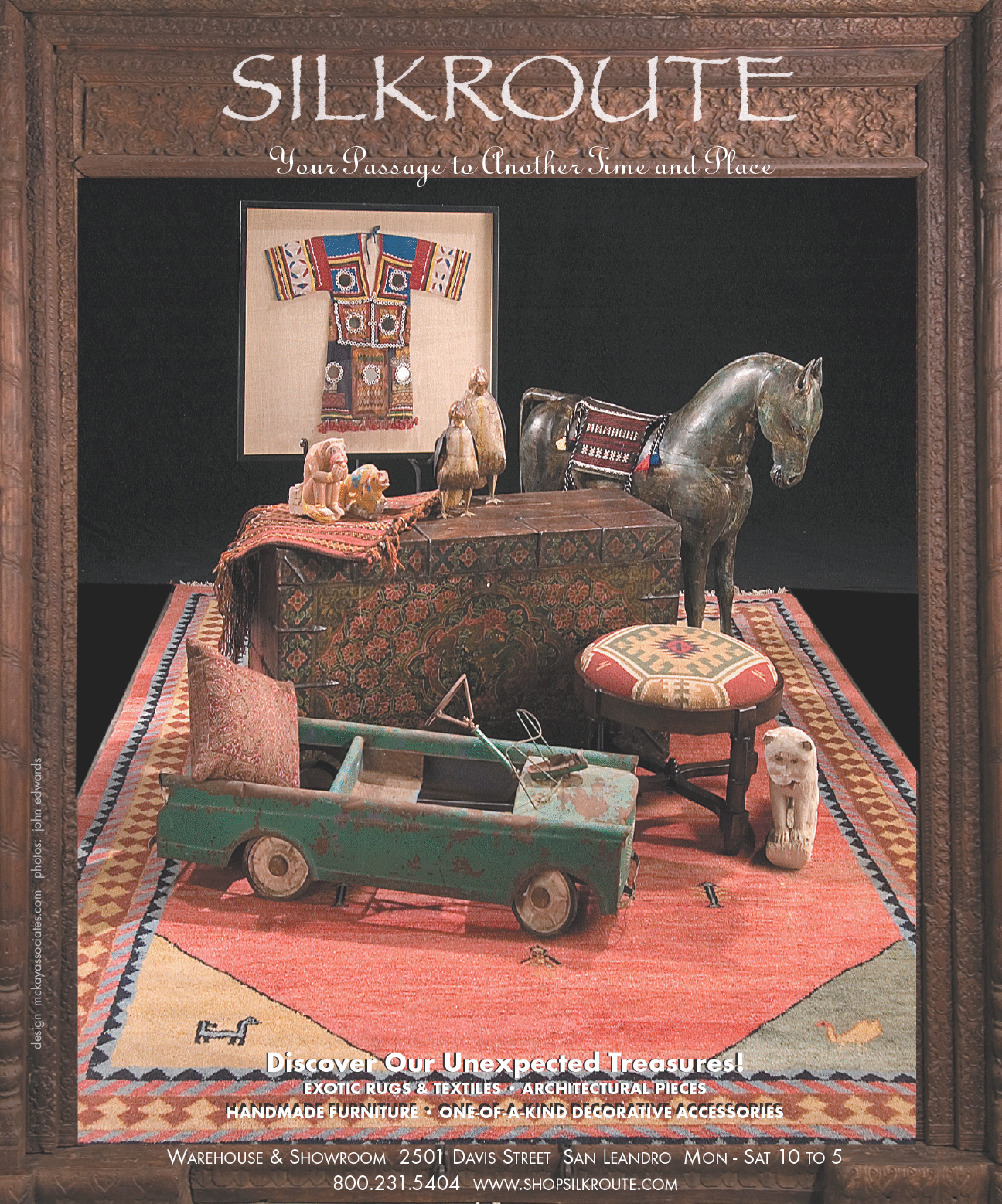
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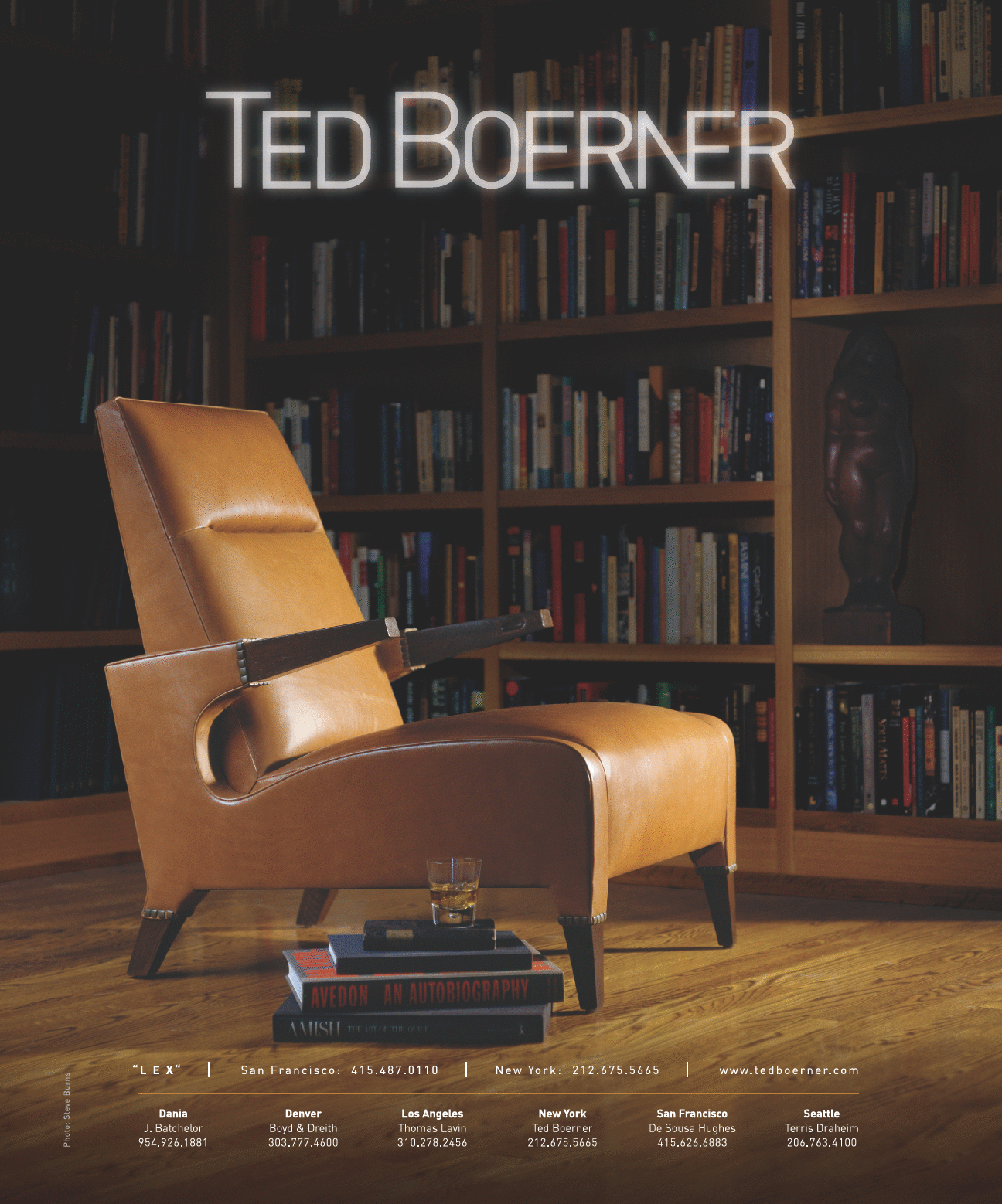
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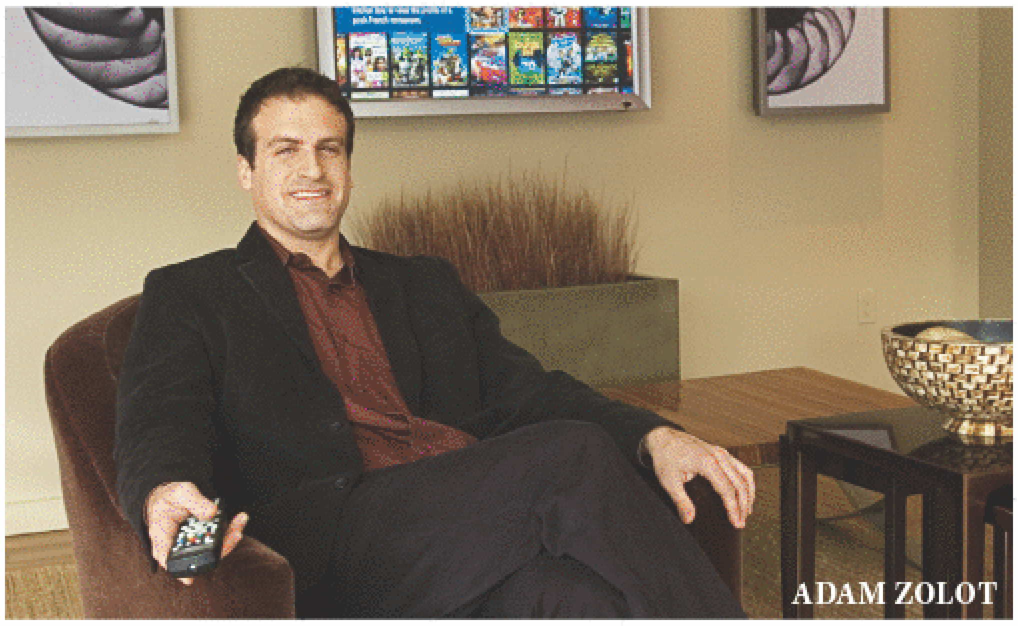

ADAM ZOLOT

CH+D PUBLISHER TOM HARTLE TALKS TO ADAM ZOLOT OF ENTERTAINING SPACES, A BAY AREA FIRM THAT CREATES STYLISH MEDIA ROOMS.

TH: What are some of your more exciting recent projects?
AZ: We recently completed projects at some very luxurious homes that demanded creativity in making things disappear. We've put televisions behind mirrors with custom frames so that when the TV is off, it's just an elegant decoration. Anyone can hang a plasma screen on the wall or cut in traditional speakers, but it's challenging and rewarding for us to create a solution that shows no visible trace of technology.

TH: What are some changes you've seen in your industry?
AZ: I believe that the media room can fit in with the decor of the rest of the home. These rooms don't always have to be velvet clad, and theater seating doesn't always have to be bulky loungers. Equipment manufacturers have started to recognize the importance of invisible technology. As a result, more products can easily disappear, letting the design take center stage.

TH: What do you enjoy most about your work?
AZ: When we complete a theater—often after months of design, construction, installation and calibration—my greatest pleasure is unveiling the project to my clients. The rooms that we build are fantasy spaces. We want to create an atmosphere that transports our clients to other worlds. Films are said to create a suspension of disbelief, and I believe that the environment in which movies are screened plays an equal role in that effect.

TH: How does your business stay successful?
AZ: We have a design sensibility that is not often seen in home-technology businesses. We are gadget geeks, but that doesn't mean we can't talk the talk of the design industry. We invite designers and architects to bring their clients by to screen a movie in our cinema and really experience what we offer. ■

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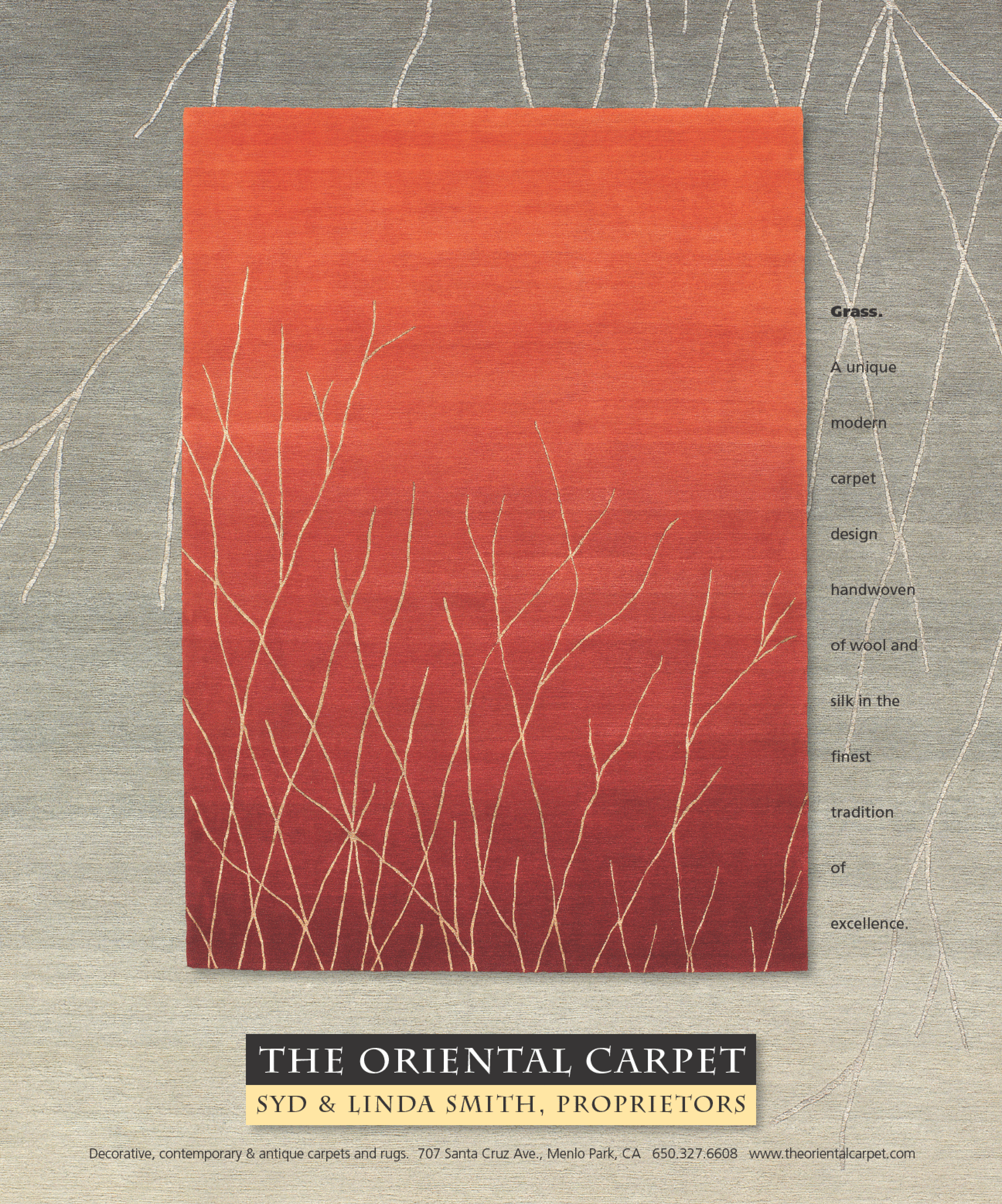
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Wm Ohs

GOING TO EXTREMES

When we first conceptualized the theme for our February issue, we decided to call it "Extreme Homes." We knew it wasn't the perfect coverline, but it never took more than a minute for anyone to understand what we meant.

California is filled with over-the-top estates, ultra-high-tech houses, hand-built cabins and homes set against outrageously gorgeous views. It made sense that we would dedicate one month to the most extraordinary examples, but how would we pick and choose from the variety of extremes out there? Considering that this word has come to describe everything from makeovers to sports drinks, where would we begin to define the category?

We knew that this was our big chance to publish one of the grand estates that sometimes come our way, but often feel like they will dwarf the other homes in the issue. We also knew that, despite the outlandish residences we've seen, we're still more interested in publishing inspirational spaces than anything else. In the end, we chose four very different takes on extreme homes: a space-age San Francisco penthouse, a floating home in the Richardson Bay, an opulent 21,000-square-foot estate and an updated Victorian in Noe Valley that the homeowner likens to his hot rods.

These homes emphasize individuality above all else, proving that doing things differently is the most satisfying adventure. I'm taking this to heart, so keep an eye out for more new themes in future issues.

Enjoy the issue,

Heather

–Heather Luplow Hartle,
Editorial + Creative Director
heather@chdmag.com

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OUT OF THE ORDINARY

One might assume that skipping a day in the office to photograph a beautiful California home sounds exciting. I'd like to dispel this myth. At a recent photo shoot, we spent an hour polishing a white-tiled bathroom so that it would "sparkle" for the camera and the next 20 minutes trying to straighten the fringe on the master bedroom rug with a comb. Then there's the waiting. The best photographers like to wait for the best lighting conditions—late at night, early in the morning, in the rain, in the fog, in the flower beds, et cetera.

Making a house look its best in *California Home+Design* not only requires the efforts and talents of designers, but the skills of photographers, stylists and editors, too. And this issue, which is dedicated to unique homes across the state, presented a unique series of challenges. For the Michael Logue–designed penthouse on our cover ("Tech Sector," p. 80), the furnishings were strategically finessed but we had to battle the intricate LED-light system to get the perfect hue. I was stumped a second time at Floriana and Norman Petersen's Noe Valley house ("Shock of the New," p. 90), when we tried to predict when the sun would enter the skylight, pass through the steel railings and be reflected into the trapezoidal indoor pool!

At 21,000 square feet, Stonebrook Court in Los Altos Hills ("Minding the Manor," p. 98) takes the prize as the most magnificent estate that has ever landed in my in-box. But it was a struggle to decide how to illustrate the story of BAR Architects' renovation of this historic home in just 10 pages. With dozens of rooms to choose from, editing down the images was a feat.

It was raining on the day we shot Carol Angermeir and Wilford Welch's houseboat in Sausalito ("Turning the Tide," p. 112), but that was the least of our worries. When it came time to photograph the exterior, we realized that not only were weather and lighting important, but shooting at high-tide was our best option. Consulting a matrix of weather reports and tide charts, photographer John Sutton determined that we'd need to come back the next morning at dawn and turn on all the lights in order to get the glowing mood we wanted.

Despite all the extraordinary circumstances—or maybe because of them—this issue turned out to be one of the most exciting we've ever produced.

Sarah

–Sarah Lynch,
Excutive Editor
sarah@chdmag.com

CONTRIBUTORS

SUSIE TARLTON shot the unique designs for this month's new product showcase, "Extreme Measures," (p. 108). "The pieces were all so impressive, I can't imagine the time it took to create that feather chair," says Tarlton, who has been a staff photographer at Sandbox Studio in San Francisco since 2003. A native of Minnesota, she now resides in Noe Valley with her husband and their dog Toby.

Photographer G. TODD ROBERTS met architect Michael Logue right after moving to San Francisco from Chicago three years ago. "We hit it off immediately—he is such a forward-thinking, compelling designer," says Roberts, who has chronicled Logue's projects ever since, including the futuristic penthouse shot for this month's cover ("Tech Sector," p. 80). Roberts' work has also appeared in *Western Interiors*.

ALICE JOYCE, a former sculptor, has a special appreciation for the rugged limestone forms in the Huntington's new Chinese garden ("A Faraway Scent" p. 56). "The rocks have this gnarly, striking texture," says Joyce, who tends to her own garden in San Anselmo. The garden expert has written about blooms all along the West Coast and her work also appears in *The San Francisco Chronicle* and *Gardens Illustrated*.

FROM TOP: SAM DIEPHUIS; OTHERS COURTESY OF THE SUBJECTS

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ANNOUNCEMENTS

NEWS, EVENTS AND SPECIAL PROMOTIONS FROM **CALIFORNIA HOME + DESIGN** ADVERTISERS

FEBRUARY 2008

HALE-WILLIAMS INTERIORS

{Introducing New Senior Design Associate}

Hale-Williams Interiors, an award-winning luxury residential interior design and project management firm, is pleased to announce Kristy Downing as the new senior designer, design projects and client management with the firm. *242 Crossroads Blvd., Carmel, CA, 831-625-6070.*

SFDC SELECTS WINTER MARKET RECIPIENT

{Organization Partners With Canine Companions For Independence}

The San Francisco Design Center has selected Canine Companions for Independence to serve as the benefactor of the 2008 Winter Market Event. The non-profit organization, which provides highly trained assistance dogs to those with disabilities, hopes to raise $20,000 this year. *101 Henry Adams St., Ste. 325, SF, 415-626-2726.*

FRENCH COUNTRY ON THE MOVE

{Pierre Deux Opens Sacramento Street Store}

After 10 years in San Francisco, Pierre Deux will say au revoir to Maiden Lane and bonjour to Sacramento Street. The French country store's new location offers a complete lifestyle concept from furniture, fabrics and home decor to, books and Le Cordon Bleu culinary wares. *3228 Sacramento St., SF, 415-296-9940, pierredeux.com.*

ZINC BEAUTY

{Copperworks Taps Emerging Trend}

Petaluma-based Copperworks recently completed a zinc countertop for a wine tasting room in Ghirardelli Square. Prized for its soft, silvery matte finish, zinc is coming into vogue. Says Copperworks owner Joe Cain, "It is softer than most metals and wears well." *400 Western Ave., Petaluma, CA 707-762-5530, copperworks.com.*

HILL & CO. NAMES NEW MARKETING DIRECTOR

{Company Welcomes Garey De Martini}

Garey De Martini was recently named Hill & Co.'s new director of marketing. With more than 25 years of experience at prestigious companies such as *The San Francisco Chronicle* and *The San Jose Mercury News*, De Martini is versed in all facets of marketing, promotion, branding and public relations. *hill-co.com.*

NEW HILL & CO. TEAM FORMS

{John Woodruff Sr. Joins Woodruff-Miller Team}

John Woodruff Sr. recently joined his son, John Woodruff III, and Marcus Miller, to form a Hill & Co. Real Estate team focusing on residential and commercial real estate. With more than 35 years of experience, Woodruff has held senior positions at Merrill Lynch, Preview Inc. and Land Vest. *hill-co.com.*

EUROSTONE, INC. GOES GREEN

{Meet Eco-Friendly Toscana Stone}

EuroStone, Inc. introduces a new line of sustainable stone. Toscana Stone slabs and tiles are made from recycled marble chips while the remaining pieces are made into plastic furniture and dental products. Learn more about this exciting line of stone at *eurostoneinc.com.*

THE FIRST ANNUAL PEBBLE BEACH FOOD & WINE

{March 27-30 in Pebble Beach}

Fifty chefs and more than 200 wineries will gather for this four-day event in Monterey's famed Del Monte Forest. Featuring internationally acclaimed chefs and wineries plus regional personalities, the day is shaping up to be the West Coast's premier luxury epicurean event. Tickets start at $165. *pebblebeachfoodandwine.com*

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R.S.V.P

NEWS, EVENTS AND SPECIAL PROMOTIONS FROM **CALIFORNIA HOME+DESIGN** ADVERTISERS

FEBRUARY 2008

DAVID VINCENT DESIGN SAYS THANKS

David Vincent Design Home Theater & Music System celebrated its twelfth anniversary at the annual **Client & Colleague Appreciation Party** on November 16. Held in its showroom at the Carmel Design Collective on Carmel Rancho Lane, the well-attended event of clients, colleagues and community members featured demonstrations of many fun new products such as the Alienware home theatre PC and several new 1080p screens. Guests also enjoyed cold-smoked salmon, grilled veggies and mini pastries prepared by Jon Magnusen's Bistro 211, live music by recording artist Rick DePiro and impressive giveaways, including Blu-ray disc players and movie packages.

RICK DEPIRO

JIM ZOYIOPOULOS, OWNER OF DAVID VINCENT DESIGN, (SECOND TO LEFT) WITH TEAM

SHERRY FAURE, CHARLOTTE HEALY

CYNTHIA AND TONY CAMPANILE OF ARTISTIC TILE & STONE

GREG BARNES, DAVINA POOLE

WORLDWARE DESIGN THROWS DESIGN PARTY FOR BUYERS

Worldware Design recently hosted a design party to help welcome homeowners of The Hayes, a new condominium development in the heart of Hayes Valley. Held on November 8, the event featured to-scale vignettes of a bedroom and living room from one of the building's floor plans. Guests were also treated to fare from some of the area's top restaurants, including Absinthe, Citizen Cake and Destino. As they ate, drank, mixed and mingled, guests perused Worldware's globally sourced furniture and accessories. The distinctive showroom also provided design consultants to provide home decorating ideas to guests throughout the evening.

THE SCENE AT WORLDWARE DESIGN

NKBA ANNOUNCES 2007 HALL OF FAME RECIPIENTS

Members of the **Northern California Chapter National Kitchen & Bath Association** gathered at the St. Francis Yacht Club for its annual Holiday Party on December 5. The event also honored the organization's 2007 sponsors and Hall of Fame recipients, Purcell Murray's Larry Purcell and Tim Murray. Formed 32 years ago, the Northern California Chapter of the NKBA is dedicated to enhancing the success and excellence of its members, promoting professionalism and ethical business practice, and providing direction and leadership for the industry.

ALAIN PINEL HOSTS OPENING FOR 190 SAN PABLO AVE.

Designers, friends and neighbors attended the highly anticipated opening of 190 San Pablo Ave. in St. Francis Wood on November 1. Warmly appointed and thoroughly modern, this contemporary home was renovated by Lawrence Lane with incredible style and restraint. Catered by Eric Singleton, the event featured mini cheeseburgers and truffled mashed potatoes among other culinary delights. Currently listed with **Alain Pinel Realtors**, the property features a state-of-the-art kitchen with a full bank of windows, skylights and high-tech amenities. Learn more by calling Pattie Lawton at 415-309-7836.

DAVID VINCENT DESIGN: LINDA ALMINI; WORLDWARE: PHOTOS COURTESY OF WORLDWARE;
NKBA: SHERRY FAURE; DIFFA: SAM D. EPHUIS

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7X7'S "DINNER ON DEADLINE" TABLE BY SARAH LYNCH

DIFFA'S DINING BY DESIGN MARKS 10TH YEAR

The Design Industries Foundation Fighting AIDS (DIFFA) and the AIDS Research Institute at University of California San Francisco teamed up in November to produce DIFFA's **Dining By Design** presented by Elle Décor and GE Monogram. Fifty designers created one-of-a-kind dining environments on November 12 and 13 to raise money to support the Positive Health Program at San Francisco General Hospital. The two-day event featured a Table Hop & Taste Preview on November 12 followed by a gala dinner the next evening. Local gala chairs were Lee Duren, Robert Fountain, Norman Kown, Ron Morgan and Margaret Russell. This year marked the annual event's 10th anniversary.

HEATHER RYAN OF PIERRE DEUX, ALLISON SPEER

KATE HARBIN, ROBERT AND ANNE PEDRERO

PIERRE DEUX OPENS ON SACRAMENTO STREET

Pierre Deux, America's premier French Country store for the past 40 years, celebrated its 40th anniversary and the opening of its new Sacramento Street store on December 6. Honoring the San Francisco Zoological Auxiliary and its outreach to the UCSF Pediatric Epilepsy Center, **Toast to Toile** featured aperitifs and a festive array of hors d'oeuvres. The store also extended a 10-percent discount on non-sale items and donated 10 percent of the store's proceeds to the auxiliary for a guilt-free shopping experience.

CROWD COMES TO PACIFIC UNION FILM AND ART EVENT

Nearly 100 clients, colleagues and friends gathered October 25 for an evening of film and art at the Opera Plaza office of **Pacific Union GMAC Real Estate**. The festive evening featured a film by Academy of Art student producers RedGate Films, paintings by Suhas Bhujbal and Melissa Hutton, jazz by B'Attitudes and food by See the Mood Catering. Since 1975, Pacific Union has been a leading premier service real estate firm serving the Bay Area.

BILL FACENDINI, CATHY SCHARETG, AVRAM GOLDMAN

MELISSA HUTTON, KAREN MONROE

PIERRE DEUX: DREW ALTIZER; PACIFIC UNION: JEREMY PAZ

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FINDS

FEBRUARY 2008

WHAT'S HOT AND HAPPENING IN CALIFORNIA DESIGN

SUSIE TARLTON/SANDBOX STUDIO

EYE CANDY

Direct from Guadalajara, Mexico, furniture designer Lorena (aka "Loló") Zertuche is bringing her vibrant mix of colors and patterns to San Francisco's Dogpatch. At her new store, **Loló Muebles**, Zertuche offers creations such as the Osiris ($2,000), a midcentury mohair sofa partially reupholstered with scarves found at Mexican markets and white trim from plush teddy bears. Her reinventions of found objects also include kid-sized furniture and lacquered wing chairs with cowboy boots for legs. Zertuche and her husband, Jorge Martinez, recently opened Loló restaurant in the Mission District, giving diners a chance to experience an entire Loló-fied environment while tasting their Latin-meets-Mediterranean cuisine. *Loló Muebles, by appointment only, 2325 Third St., Ste. 218, SF, 415-531-1141, lolomuebles.com. —Melissa Alvarado*

THE NEWEST PLACES TO SHOP, EAT AND STAY

BY JENNIE NUNN

HOME IMPROVEMENT

Modern Italian design firm Cappellini and Danish audiovisual company Bang & Olufsen have teamed up to create a 6,000-square-foot retail space. The **Cappellini/ Bang & Olufsen** concept store—which also sells products from Virtu, a lighting gallery in Los Angeles—is divided into three separate sections. Highlights include Bang & Olufsen's new BeoLab5 speakers and Capellini pieces such as Tom Dixon's 1991 *Bird Chair* (pictured above) and Japanese artist Shiro Kuramata's *Revolving Cabinet. 8950 Beverly Blvd., L.A., 310-278-9260.*

WINE AND DINE

New Zealand Cabernet, South African Chenin Blanc and French bruts are only a few of the offerings served at **BIN 38** wine bar and restaurant in San Francisco's Marina District. Decorated in earthy hues with an L-shaped onyx bar, the cozy space also offers small plates including fried quail with persimmon-jalapeño relish. *3232 Scott St., SF, 415-567-3838, bin38.com.*

FROM TOP: NADIA PANDOLFO; JORDAN WEILL

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WHITE NIGHTS

Kumo, or "cloud" in Japanese, is the new place to see and be seen in Hollywood. The bar and restaurant, owned by former talent agent Michael Ovitz, features Murano glass chandeliers and iridescent walls. Japanimation flashes on five flat screens above the sushi bar, which also serves cocktails such as the black margarita with lavender salt. *8360 Melrose Ave., West Hollywood, 323-651-5866, kumo-la.com.*

WARMING HUT

The **Westin Monache Resort** is Mammoth Mountain's newest luxury accommodation. Designed by Colorado's Oz Architects (of Northstar Ski Resort's Ritz-Carlton Highlands), and located adjacent to the mountain's 15-passenger express gondola, the hotel features 230 guest rooms with gas fireplaces, fully equipped kitchens and personal ski-valet service. After a day on the slopes, guests can retreat to the hotel's sleek Whitebark bar and lounge. *50 Hillside Dr., Mammoth Lakes, 760-934-0404, westin.com/mammoth.*

COTTAGE LIVING

Built 120 years ago, the Hotel del Coronado has served as the backdrop for Hollywood films, including *Some Like It Hot,* and has welcomed every president since Lyndon B. Johnson. Following a $150 million expansion, the Del recently opened the **Beach Village**, a luxury property with 78 guest rooms and suites. Designed by San Francisco architecture firm Hornberger+Worstell, select rooms have patios with Jacuzzi tubs and fire pits. *1500 Orange Ave., Coronado, 619-435-6611, hoteldel.com.*

FROM TOP: COURTESY OF THE WESTIN MONACHE RESORT; JOSHUA WHITE; SHELLEY METCALF

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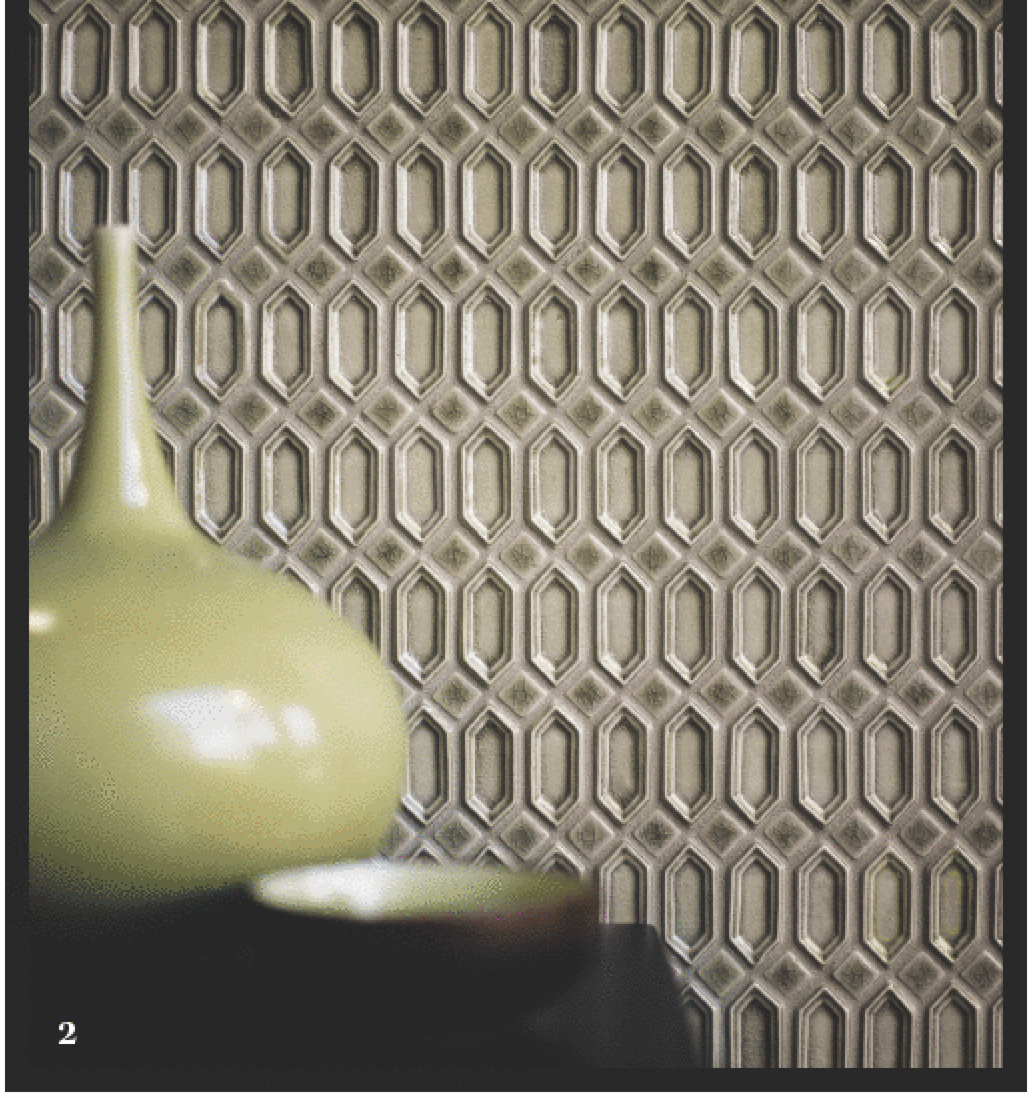

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8 FRESH PICKS TO BUY, BORROW OR STEAL

BY JENNIE NUNN

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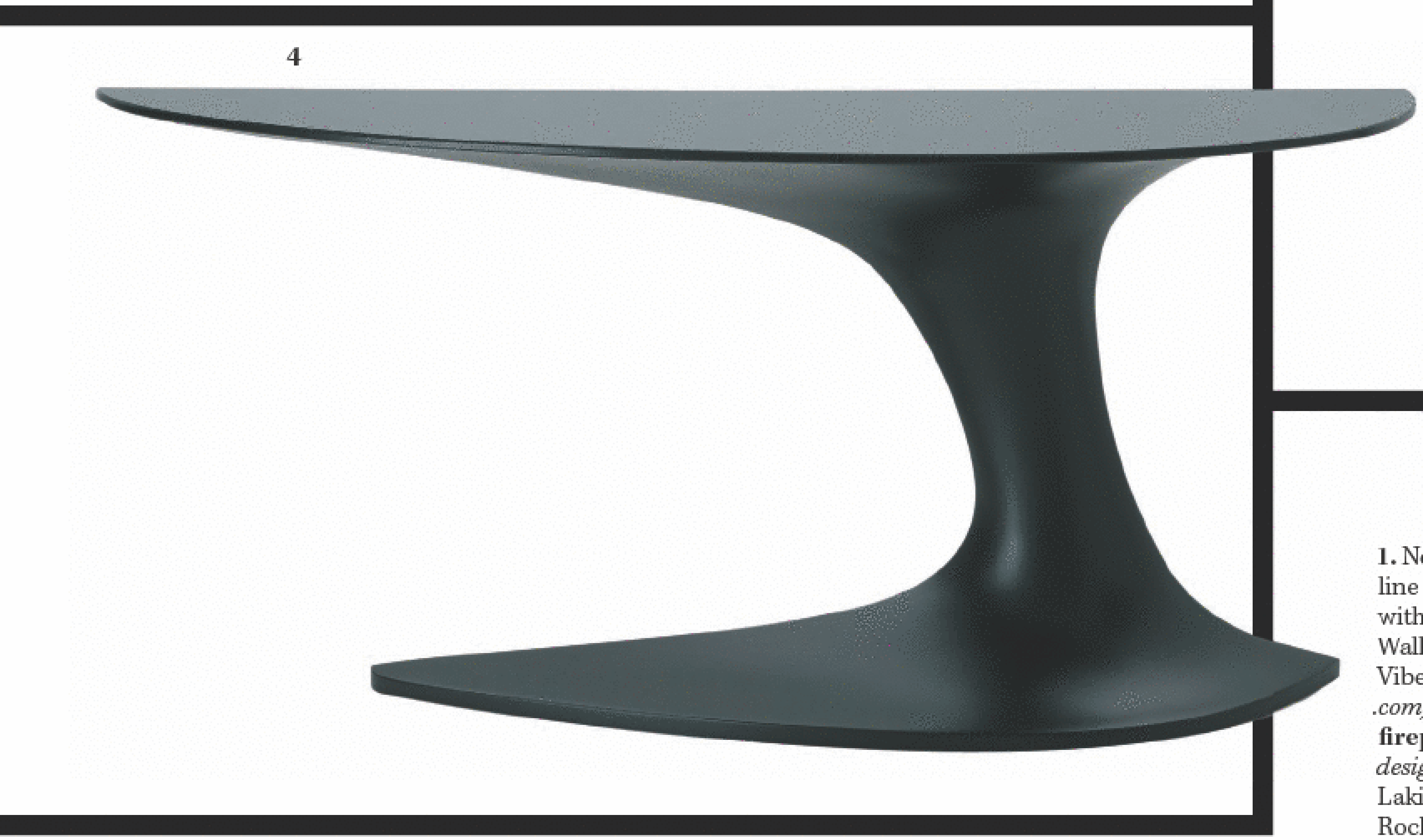

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1. New York jewelry designer Dorian Webb's lighting line for Viaggio includes the 62-inch-tall **Vita sconce** with 24-karat gold leaves *($4,440; viaggiohome.com)*. **2.** Walker Zanger's ceramic **Odyssey tile** is part of the new Vibe Mosaics collection *($35 per sq. ft.; walkerzanger .com)*. **3.** Los Angeles architect Alla Kazovsky's **Naum fireplace screen** is stainless steel and mesh *($830; designedrealestate.com)*. **4.** Automotive designer Sacha Lakic created the resin **Speed Up cocktail table** for Roche Bobois *($4,635; rochebobois.com)*.

MATHEW ZUCKER (1); OTHERS COURTESY OF THE MANUFACTURERS

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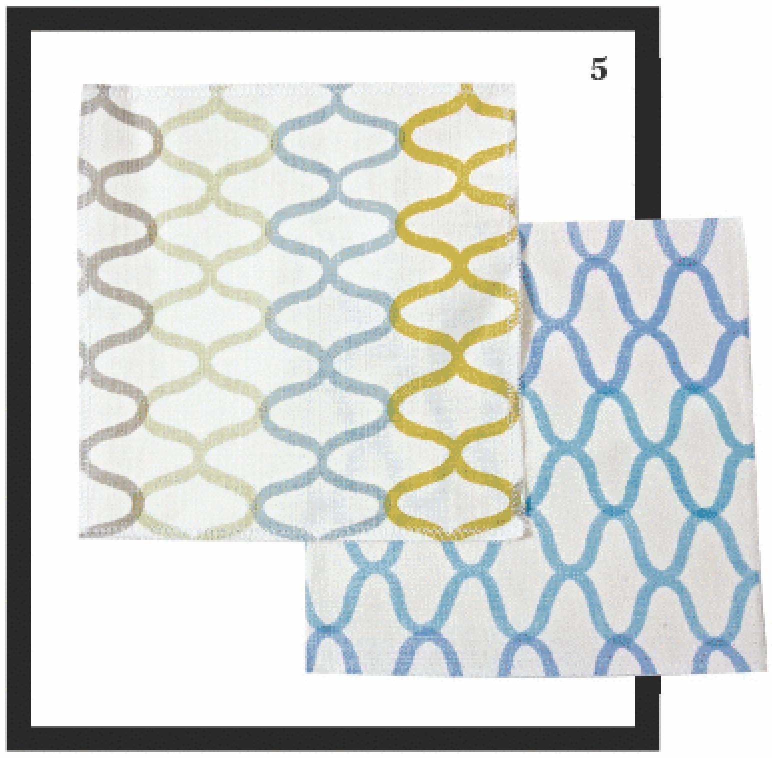

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5. Vermont textile designer Laura Lienhard's **Trellis fabric** is hand-printed Belgian linen *($85 per yard; lauralienhard.com).* **6.** Head to Thomas Lavin's Los Angeles showroom for the gold-leafed **Ellittico table** from local designer Philip Nimmo *($2,700; thomaslavin.com).* **7.** At San Francisco's Zinc Details, Design House Stockholm's hand-painted **Bono bowls** range in size from two to four inches in diameter *($45 for set of three; zincdetails.com).* **8.** Japanese furniture maker Tokujin Yoshioka designed the **Panna chair** for Moroso USA; it's available at Dzine in San Francisco *($3,805; dzinestore.com).*

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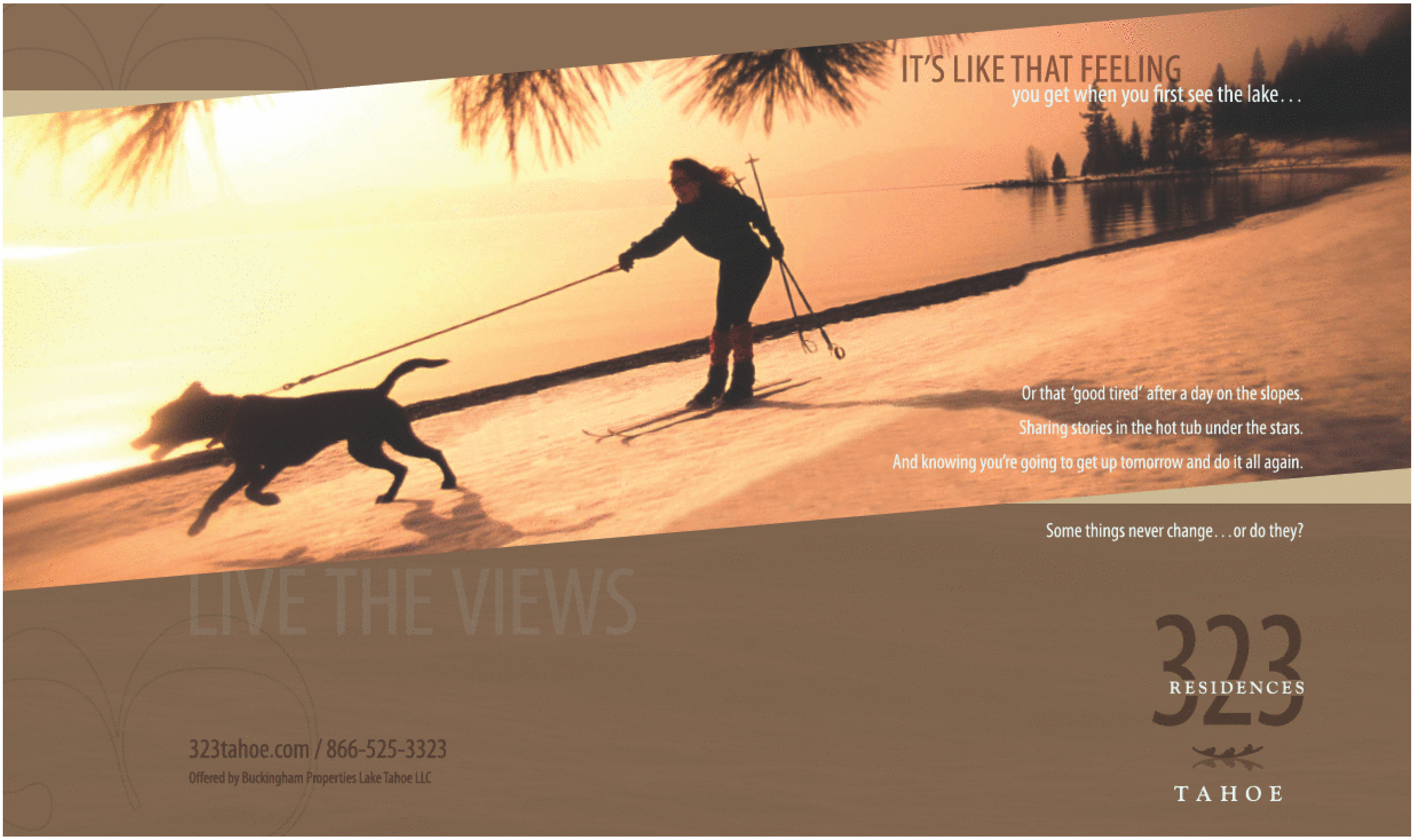
STEFANIE MICHEJDA (5); OTHERS COURTESY OF THE MANUFACTURERS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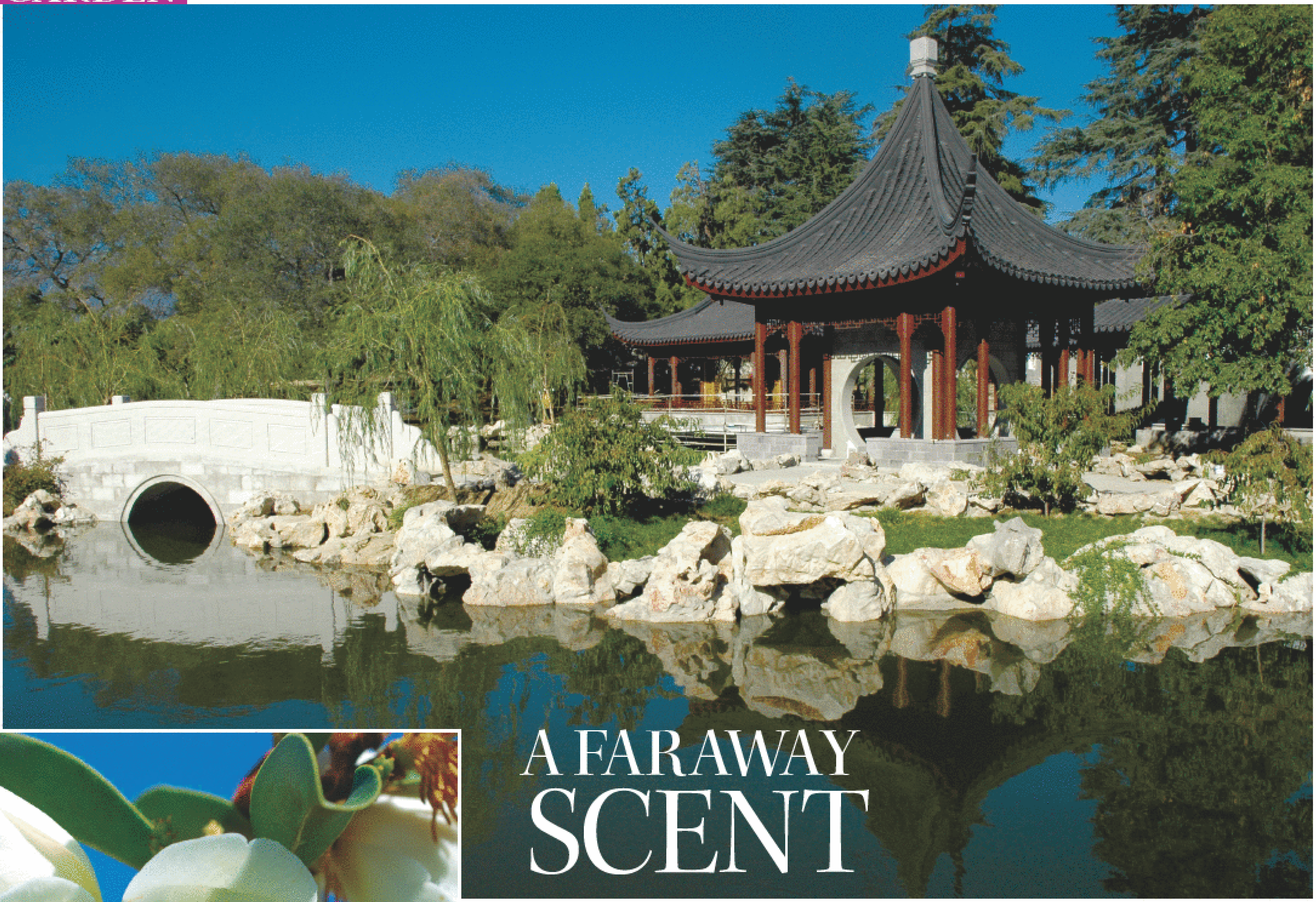

A FARAWAY SCENT

ONE OF THE LARGEST CLASSICAL CHINESE GARDENS IN THE WEST MAKES ITS DEBUT THIS MONTH AT THE HUNTINGTON IN SAN MARINO. BY ALICE JOYCE

TOP: A common feature in traditional Chinese landscaping, sculptural limestone—known as "Chinese scholar's rock"—was imported from the Lake Tai region and now surrounds the Lake of Reflected Fragrance. ABOVE: The pure white *Michelia yunnanensis* is one of the rare magnolias found in the gardens.

In China, garden design reached its apex in the 16th and 17th centuries, when winding paths led to teahouses overlooking rockeries, lotus ponds and flowering groves. This month the Huntington Library, Art Collections, and Botanical Gardens unveils a three-and-a-half-acre landscape created in the classic Chinese tradition. Ten years in the planning, Liu Fang Yuan, the Garden of Flowing Fragrance, officially opens on February 23.

Set around a new 1.5-acre man-made lake, specimens of flowering trees found in southern China replicate the perfumed gardens of Suzhou scholars. Along with peach and plum trees, members of the magnolia family, including michelias (which were recently reclassified as magnolias), feature prominently. Relatively unknown, *Michelia yunnanensis* 'Snowbird,' (now *Magnolia dianica*) has white flowers with a fragrance reminiscent of gardenia. The scent of bananas announces *Michelia (Magnolia) figo*, with its waxy cream petals edged in red.

The hallmark of the garden's hardscaping is authenticity. Every wooden lattice and granite footbridge was hand-carved by Suzhou artisans. Eight pavilions offer views of the waterfall, streams, lake and islands, which are defined by 850 tons of rock brought in from the Lake Tai region of China. Following the Chinese tradition, each of the garden's design elements has a poetic name alluding to art or literature—the Terrace of the Jade Mirror, the Isle for Welcoming Cranes—making the landscape a graceful lesson in both the Chinese arts and garden style. ■

The Huntington Library, Art Collections, and Botanical Gardens, 1151 Oxford Road, San Marino, 626-405-2100, huntington.org.

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HEAVY METAL

BIKER-INSPIRED ACCENTS IN BRASS AND SILVER MAKE A BOLD STATEMENT IN THE HOME. BY JENNIE NUNN

3

5

4

1. Brenda Holzke of Studio B in Berkeley designed a ceramic **studded napkin ring**. **2.** Desksetshop.com offers a 5-by-7-inch **leather frame**. **3.** A **studded leather box** from Target comes in handy for storing letters and photographs. **4.** Worldware carries Glendale-based designer Victoria Tsarukyan's brick-colored microsuede **Veranda pillow**. **5.** A re-release of a vintage bracelet design, Hermés' **Medor watch** has stainless steel accents.

STEFANIE MICHEJDA (1,4); OTHERS COURTESY OF THE MANUFACTURERS

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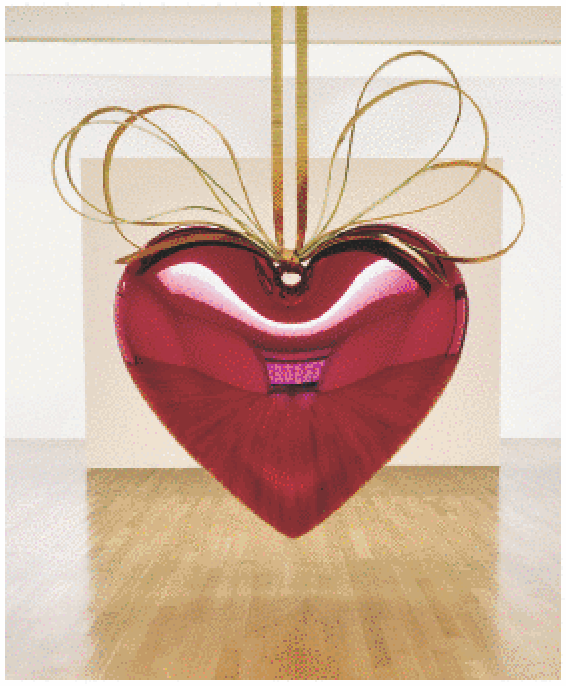
THE BEST IN ART, AUCTIONS AND GALLERY OPENINGS

BY ERIN FEHER



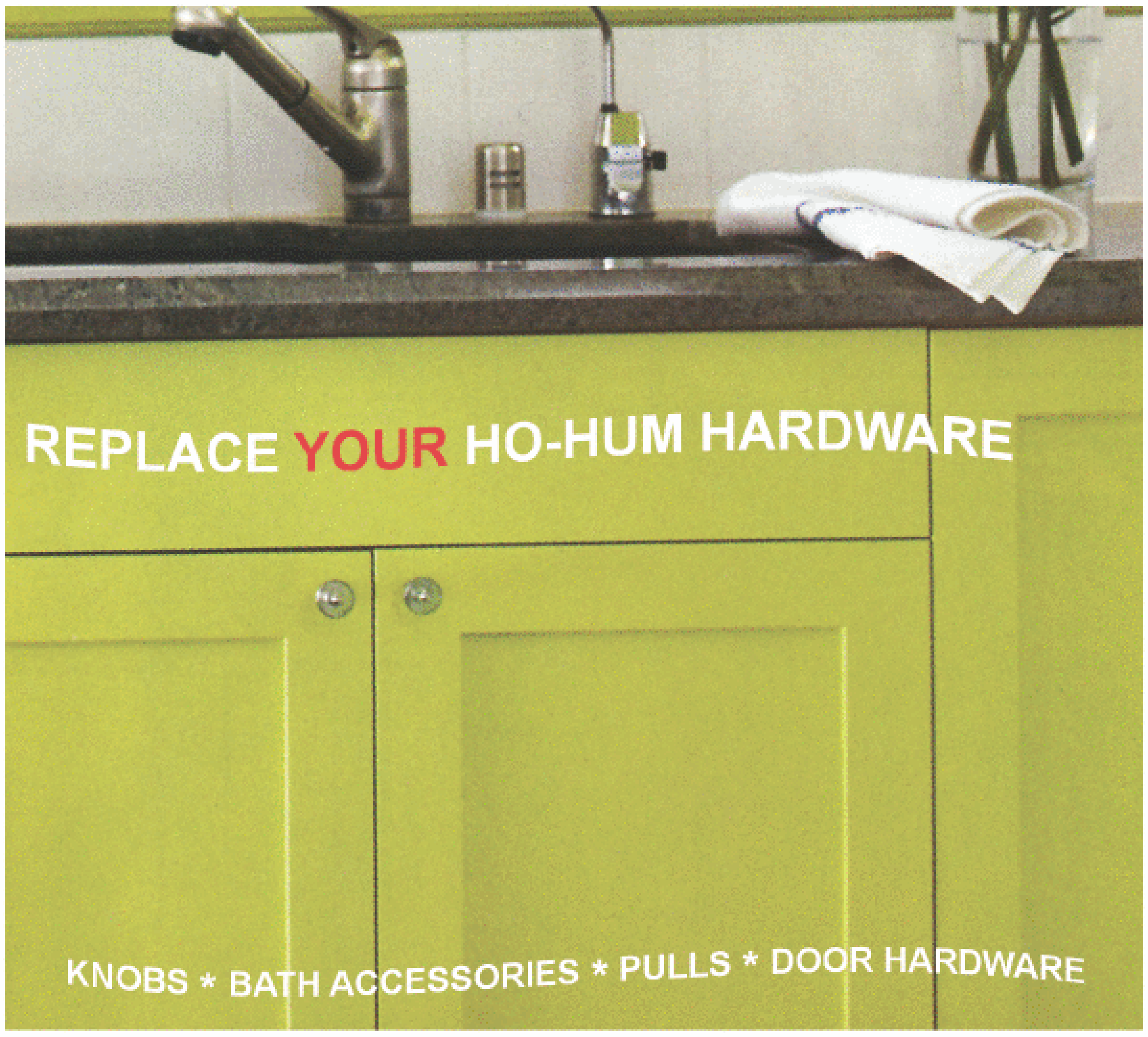
HEART OF GOLD

On November 14, **Sotheby's** in New York City set a record for the highest daily auction sales in its 263-year history. The night of contemporary art offerings brought in more than $315.9 million and set 13 other individual auction records, including the highest price paid for work by a living artist—the Gagosian Gallery picked up Jeff Koons' *Hanging Heart (Magenta and Gold)* (at left) for a heart-stopping $23.6 million.

QUITE A PAIR

On February 16, the **de Young Museum** in San Francisco will be the first institution in 25 years to host a major retrospective of the work of artistic duo Gilbert and George. The exhibition will bring together everything from experimental films to mixed-media works, including their 2005 *Gink* (above). *Feb. 16–May 24; 50 Hagiwara Tea Garden Dr., SF, 415-750-3600; deyoungmuseum.org.*

FROM TOP: COURTESY OF SOTHEBY'S; MAJA HOFFMANN



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THE SHAPE OF THINGS

Beginning February 2, **Bandini Art** in Culver City hosts new works from Los Angeles–based artist Luke Whitlatch, whose use of folded and overlapped canvases, three-dimensional frames and intentional white space lend a sculptural element to his paintings. The resulting designs, such as his 2007 *The Brookview Race Track* (at right) seem to fly off the canvas. *Feb. 2–March 15; 2635 S. Fairfax Ave., Culver City, 310-837-6230, bandiniart.com.*

PAPER THIN

Colorado artist Jennifer Falck Linssen practices the 1,200-year-old Japanese tradition of *katagami*, or creating hand-cut paper stencils, to construct her delicate vessels and baskets. Starting this month, the **Craft and Folk Art Museum** in Los Angeles will host the first solo exhibition of her work. "Contemporary Katagami" features Linssen's 2007 *Origin, Tree of Life* and *Unzipped* (below). *Feb. 10–Apr. 27; 5814 Wilshire Blvd., L.A., 323-937-4230, cafam.org.*

HOUSE PAINTER

For the series of new paintings that make up her solo show at **Hang Art** in San Francisco, local artist Siddharth Parasnis was inspired by the complex geometry and vibrant colors of the city's residential architecture. Opening February 1, "The Architecture of Emotion" features works such as the 2007 *Eternity 8* (at left). *Feb. 1–Feb. 29; 556 Sutter St., SF, 415-434-4264, hangart.com.*

FROM TOP: COURTESY OF BANDINI ART; TIM BENKO; COURTESY OF HANG ART

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MIX MASTER

VENICE-BASED FURNITURE DESIGNER ILAN DEI APPLIES TRADITIONAL CRAFTSMANSHIP TO CUTTING-EDGE MATERIALS.

BY LYDIA LEE

"I like the juxtaposition of architecture and nature."

With several lines of furniture coming out this year, Ilan Dei is making the transition from insider's source to brand name. For 15 years, the Venice-based designer has been creating custom installations and products that offer a new take on minimalism, drawing upon influences ranging from Japanese woodworking to airplane manufacturing.

Dei got his start while taking a break before he was due to start college in his native Israel. Vacationing in New York City, he was mesmerized by the tiny SoHo studio of Japanese woodworker Kai Ito. "I had no knowledge of design, but I was so attracted to the style that I offered to work for free," says Dei, who spent a year as Ito's apprentice. A few years after moving to Los Angeles in 1991, he opened his own design and fabrication studio. Today, having added a gallery inside a salvaged shipping container, Dei displays not only the pared-down simplicity of his early work but also pieces that use the the latest materials and manufacturing techniques.

"I enjoy the creative dialogue with architects, and I wanted to expand the discussion," says Dei, who recently added a gallery next to his studio. BELOW: The Water Drops table from his new Namibia line.

"Living here in Southern California has had a huge impact on my work," says Dei. "There are so many radical architects, car and boat designers—and of course, we're here in the former hub of the aerospace industry." Dei's curvaceous pieces include the Aquarium outdoor chaise, a swoosh of amber acrylic set in a frame of multilayered plywood. Namibia, a new line of furniture represented by Holly Hunt, includes pieces with a dune-like pattern of ripples digitally milled into their wooden surfaces. Another line of tables, for L.A. outdoor-furniture company Terra, has a raised pattern of pebbles cast in aluminum. "I like the juxtaposition of architecture and nature," says Dei. "It's about communicating serenity within a modern vocabulary." ■

PORTRAIT: BRIDGER NIELSON; PRODUCT: MIMI HADDON

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ROMAN EMPIRE

ITALIAN ARCHITECT BEATRICE GIRELLI PARLAYS HER SUCCESS AS A HOSPITALITY DESIGNER INTO A BOLD NEW LINE OF RUGS AND LASER-CUT FURNITURE. BY SARAH LYNCH

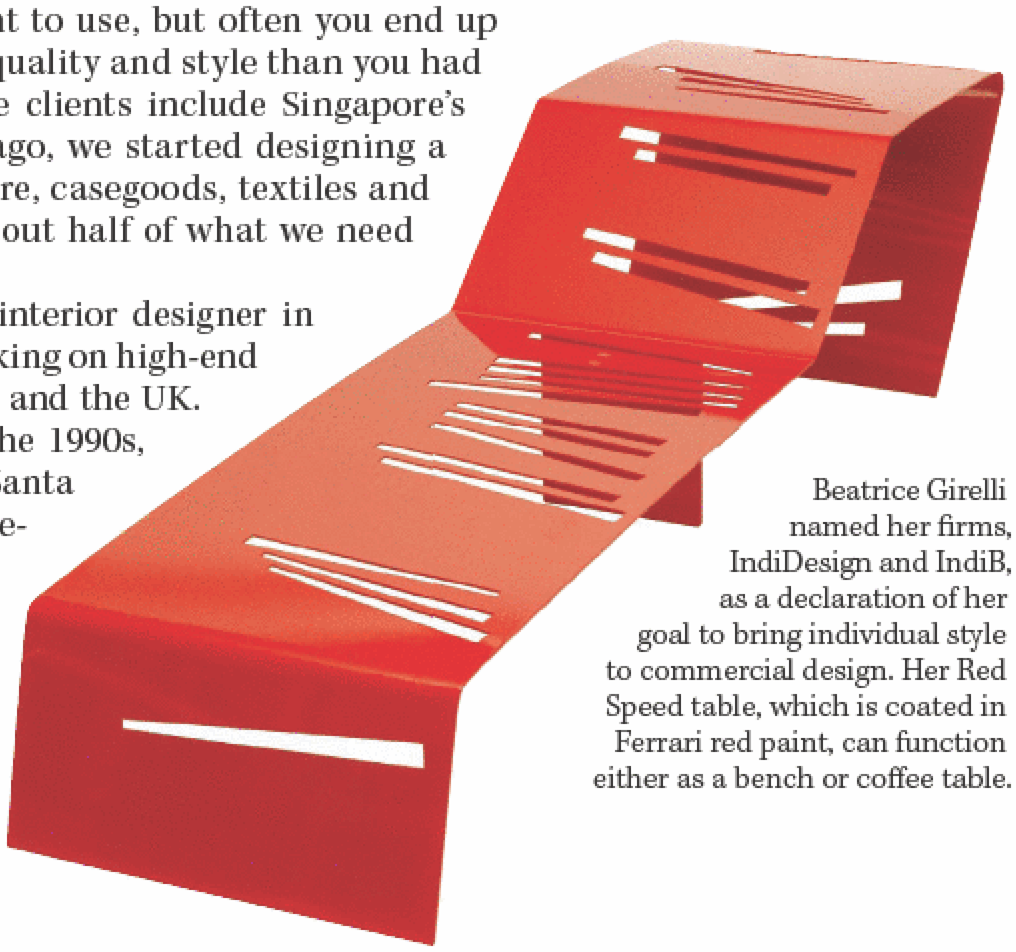
If necessity is the mother of invention, designer Beatrice Girelli owes her latest innovations to the need for streamlining the process of furnishing 600 hotel rooms at once.

"When you're doing rooms and suites in such large quantities, you specify which pieces you want to use, but often you end up with something very different in quality and style than you had hoped," says the architect, whose clients include Singapore's Grand Hyatt. "A couple of years ago, we started designing a few key pieces ourselves—furniture, casegoods, textiles and rugs. Today we custom-design about half of what we need for every hotel project."

Trained as an architect and interior designer in her native Rome, Girelli began working on high-end hotel and retail projects in Europe and the UK. Relocating to the West Coast in the 1990s, she eventually made her way to Santa Monica, where she launched her interior architecture firm, IndiDesign, in 2002. The 12-person firm continues to focus on hospitality designs, and is currently working on a remodel of the Hyatt Regency in San Francisco.

Girelli recently branched out with IndiB, a line of custom rug designs and, soon, indoor/outdoor furniture and accessories. A slight departure from the clean lines and neutral palettes of her hospitality collections, Girelli's area rugs bloom with intricate botanical silhouettes and hand-drawn graphics in bold earthy hues. Manufactured in Thailand, IndiB rugs are made of New Zealand wool with silk or viscose accents, and can be woven to order in eight weeks. The upcoming line of furniture, made of folded and lasercut automotive paint–coated steel, consists of multi-functional pieces that can be used indoors or out.

"There are so many great fabricators in Los Angeles who aren't afraid to prototype and experiment," says Girelli. "And there's an architectural and artistic heritage here that allows you to expand your boundaries."



Beatrice Girelli named her firms, IndiDesign and IndiB, as a declaration of her goal to bring individual style to commercial design. Her Red Speed table, which is coated in Ferrari red paint, can function either as a bench or coffee table.

BRIDGER NIELSON; COURTESY OF INDIB

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CITIZEN OF THE WORLD

PHILIP WOOD HAS BROUGHT HIS GROWING LINE OF OBJETS D'ART TO THE WEST COAST FOR THOSE WHO LIKE A DASH OF WIT WITH THEIR DESIGN. BY ERIN FEHER

"I want to bring a new discourse to the way we view objects."

The items offered by design label Citizen:Citizen range from Tobias Wong's rubber-dipped crystal chandelier to 50ml of crude oil packaged like fine perfume by New York designer Cory Ingram. "I want to bring a new discourse to the way we view objects," says San Francisco–based proprietor Philip Wood of the company he started in hopes of blurring the boundary between fine art and product design.

In 2003, he and fellow UK transplant Sweetu Patel launched Citizen:Citizen, a gallery showcasing British design, in Brooklyn. Buoyed by acclaim from the New York design community, Wood decided to take a more proactive role in getting his favorite artists into the marketplace. In 2005, he bought out his partner and relocated to San Francisco. A "makeshift curator and manufacturer of avant-garde design," Wood commissions thought-provoking pieces from designers around the globe, produces a limited number and sells them under the Citizen:Citizen label at design stores such as Moss and Limn.

While Wood is planning to open a storefront in San Francisco in late 2008, he currently works out of his Mission District office and sets up the occasional temporary store. At the height of last year's holiday shopping season, for example, Wood and collaborators staged "Intervention," a weeklong takeover of Los Angeles men's boutique All Purpose.

With four Citizen:Citizen pieces already part of SFMOMA's permanent collection—including Tobias Wong's Doorstop, made of concrete cast in an Alvar Aalto vase intended to be smashed to release the finished product—Wood continues to walk the line between art and commerce. "Unlike fine art, household objects slip in under your radar like a Trojan horse and emanate ideas," he says. ◼

CLOCKWISE FROM TOP: Philip Wood sits on FredriksonStallard's Table #1; Goldpills by designers Tobias Wong and Ju$t Another Rich Kid are filled with 24k gold; Wong's museum-worthy Doorstop; Crude by Cory Ingram subverts the standards of luxury.

JENNIFER HALE; PRODUCTS COURTESY OF CITIZEN:CITIZEN

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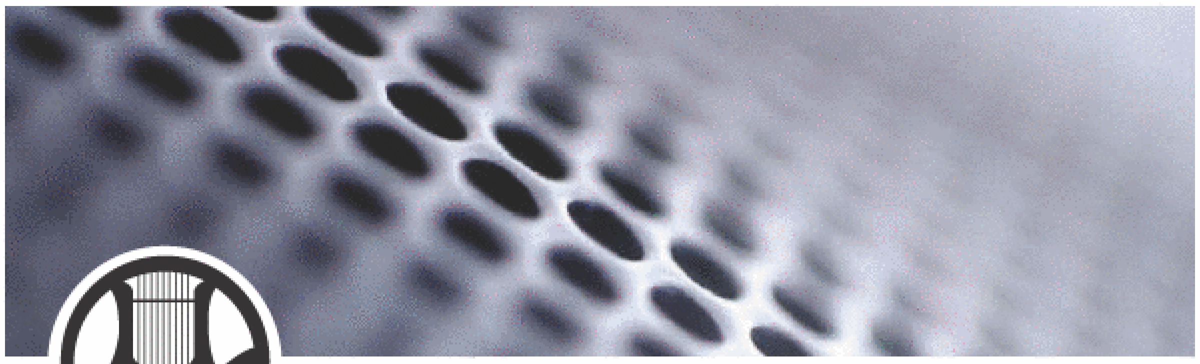

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LACMA TRANSFORMATION

LOS ANGELES

This month, the Los Angeles County Museum of Art will unveil the first phase of its three-part expansion and renovation project, led by architect Renzo Piano. The centerpiece of the initial phase is the Broad Contemporary Art Museum, with 60,000 square feet of gallery space and a striking exterior of Italian travertine. Shocks of red paint demarcate doors, elevators and an outdoor staircase, which is supported by cables and I beams along the east facade. "Wherever you go in the museum, red signifies movement," explains museum president Melody Kanschat. Angled gray metal sunshades built into the roof keep out harsh southern rays while allowing northern light to filter into the top-floor gallery. The second and third phases of the project will include a complete rehabilitation of LACMA West, the former May Company building designed by architect Samuel Marx in 1939. —*Erin Feher*

PHOTOGRAPHY BY **DAMIEN NOBLE ANDREWS**

NOVEMBER 29, 2007

From Art to Design

From its humble beginnings as an artist colony on the Pacific Coast, the Monterey Peninsula has since grown into an array of home resource specialists.

The Monterey Peninsula is a magnet for artists. Between 1875 and the early 1900s, the area drew renowned visual artists such as illustrator Jules Tavernier, painter Charles Rollo Peters and photographer Arnold Genthe.

In 1906, refugees from the San Francisco earthquake found shelter in tents and cabins in the area now known as Carmel-By-The-Sea. Today, art continues to thrive in the Monterey Peninsula particularly in the home and design industry. Just last year, a handful of home-resource retailers behind the Barnyard Shopping Village formed the Carmel Design Collective. Made up of many stores, the concept grew out of a home-improvement row that's been there for years. This spring, the area will also see the opening of the Design Center Monterey Peninsula. Open to the public and builders alike, the new marketplace will carry architectural elements, interior furnishings, electronics and building materials. Finally, for the first time ever, the area will play host to a Sunset Idea House at Monterra.

Claudio Ortiz Design Group: Aesthetic Architects

Chile-born Claudio Ortiz of Claudio Ortiz Design Group grew up in countries all over the world. An ability to adapt to his surroundings paired with his love for architecture has earned him a spot among the Monterey Peninsula's most esteemed luxury home designers. He's also incredibly flexible. "We do more than just your typical French country or English Tudor homes. We've designed home in all types of architectural styles," Ortiz says. Take his latest project in Carmel. The 2,800-square-foot home features an 18-foot, folding-glass wall that overlooks Pebble Beach and the Pacific. Indeed, Ortiz refuses to compromise when it comes to aesthetics.

CoorItalia: Old-World Building Materials

With its mild climate and laid-back lifestyle, the Monterey Peninsula lends itself to the Mediterranean home. No doubt that's why CoorItalia—a purveyor of fine European building materials—is so busy in places like the Santa Lucia Preserve, Quail Meadows and Monterra/Tehama supplying builders with new and reclaimed roof tiles, metal windows and door frames and dimensional stone elements. Such materials not only look good but they also add more to the overall value of the home. That's why owner Alessio De Francesca goes directly to the source. The hot ticket item? Italian custom-made windows and doors in burnished brass, Cor-Ten and stainless steel and wood acquired from non-endangered forests.

Design Center Monterey Peninsula: Live/Work Condos

Sand City, originally named for its sand-mining operations, is now a bustling artist community with a strong live/work or "zero commute" philosophy. In line with this trend, Design Center Monterey Peninsula, a marketplace for high-end home elements is now offering one- and two-bedroom condos in the top two floors of its landmark four-story building. Starting at $600,000, the residences feature urban finishes, views of the city, mountains and ocean, and easy access to the Peninsula's major shopping district. Opening in the spring of 2008, the design center is poised to be the hottest new venue between San Francisco and Los Angeles for the building trade and public.

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Graniterock: Natural Stone

In response to a demand for high-quality natural stone on the Monterey Peninsula, Graniterock recently unveiled its beautiful new building materials branch in Seaside. "People in the Monterey Peninsula want the very best and most unique building materials they can find," says Graniterock spokesman Keith Severson. Known for its customer service–oriented employees and "can do" attitude, Graniterock is among the largest and oldest building supply companies in the state. Its newly rebuilt Seaside locale features slabs of favorites such as Three River, Carmel and Blue stone in addition to comfortable seating and friendly personnel. On Fridays, stop in for "cookies and mud (a.k.a. coffee)" and a bag of freshly popped corn.

The Hearth Shop: Custom Fireplaces

Specializing in fireplace screens, logs and accessories, The Hearth Shop is more than equipped to meet your fireplace-decorating needs. Unlike her competitors, Vicki Warner meets with clients at their homes. Featuring a variety of high-quality materials, as well as antique molds to make authentic castings of European screens, Warner customizes her fireplaces to satisfy their needs. This includes designing imitation logs, creating hand-wrought andirons and helping homeowners choose materials for screens and other types of fireplace coverings. A family-run business since 1967, The Hearth Shop also sells a vast selection of bellows, fire sets, andirons, gas and wood stoves, fireplace accessories and home furnishings.

Jan Gardner and Associates: Classic Designers

Homeowners need look no further than their own backyard for quality interior-design services. With more than 30 years of experience on the Monterey Peninsula and beyond, Jan Gardner and Associates delivers fad-free design tailored to their clients' lifestyle. Gardner, who runs her business along with her daughter Julie and design associate Barbara Nicholson, got her start working at the Lodge at Pebble Beach, expanding to pick up such projects as the five-star rated Quail Lodge in Carmel Valley. Today the firm specializes in residential and select hospitality design ranging in style from traditional to contemporary. For more information, visit jangardnerandassociates.com.

McNamee Construction: Luxury Home Builders

Where you find luxury homes, you find top-notch builders, and the Monterey Peninsula is no exception. With more than 26 years of experience building luxury homes on California's Central Coast, McNamee Construction has earned a reputation for delivering on-time, high-quality projects in the most cost-effective, customer-friendly way possible. And in the greenest way possible. "We use environmentally sensitive work practices and reuse and recycle all possible products on site," says owner Noel McNamee. The firm is also known for its commercial projects ranging from business offices, restaurants, medical centers, veterinary hospitals, and general retail space improvements.

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CÉSAR RUBIO

TECH SECTOR

Architect Michael Logue turns a penthouse loft into an engineer's bachelor pad—with suitably high-tech accoutrements.

BY **LYDIA LEE** PHOTOGRAPHY BY **G. TODD ROBERTS** STYLING BY **KAMI BREMYER**

A sofa that slides out of the wall at the push of a button, a kitchen surface that opens to reveal a deep fryer and create a cantilevered countertop, a light-up bathtub that fills from the ceiling—these elements sound like they could have been lifted straight from *The Jetsons*, but they've actually come to life in a sleek San Francisco apartment.

The homeowner is a Danish-born Silicon Valley software engineer with an appreciation for innovative technology and an engineer's love of efficiency. "He prides himself on his willingness to take risks based on what brings him joy—there is a kind of childlike wonder in a lot of this," says architect Michael Logue of San Francisco's Logue Studio Design.

For Logue, who just celebrated his fifth year of independent practice, designing the expansive penthouse was an opportunity to apply his expertise in industrial design, interior design and architecture.

Logue outfitted the industrial loft space with a freestanding "sleeping pod" (opposite) along with curved canopies and tracks of LED lighting overhead. ABOVE: Bold shapes in the furniture add more liveliness.

Fascinated by "kinetic spaces that can adapt to different uses as needed," Logue previously developed a system of rolling panels for exhibits at the de Young Museum's temporary art center and is currently working on a modular office environment for Herman Miller.

"It worked out well that Michael had traveled to many of the places I've been and understood what I meant when I said I wanted to 'start from scratch,'" says the homeowner, who grew up in Copenhagen and makes frequent trips to Asia. "I wanted a space that would change shape depending on how I want to use it so I asked Michael, 'How would you create a kitchen if you had no idea about standards in kitchen design?'"

To get a better sense of his new client's taste, Logue asked him to collect images that appealed to him. The client came back with photos of glass-and-steel buildings and a vision of clean, aerodynamic lines. "I began to think about the concept of flight to guide the design—it's all about lightness and technology," says Logue.

The 2,600-square-foot space gave Logue an impressive canvas to start with. Located in a former industrial building that once contained an auto dealership, the two-story penthouse has soaring 12-foot-high ceilings, Douglas fir floors, and a couple of massive concrete columns that showcase the building's structural underpinnings.

LEFT: The mix of materials in the kitchen includes sandstone and back-painted glass. BELOW: The island, which has countertops that automatically slide away to reveal more cooking options, is made of Alkemi, a recycled composite material.

The second floor—the smaller of the two at 600 square feet—had been used as a master bedroom by the previous owners. But Logue's client, a bachelor, wanted to devote that space to a home cinema, where he could host movie nights with dozens of guests. That left the question of where to put the bedroom on the first floor. With the metaphor of flight in mind, Logue created a self-contained "sleeping pod" in the center of the space. Inspired by an airplane fuselage, it is enclosed in curved walls of brushed aluminum.

Outside the sleeping pod, a push of a button on the wall reveals one of the apartment's many surprises: An eight-foot lounge area—complete with a B&B Italia sofa—slides out on a platform, via a motorized linear motion track. "This place is all about the process of discovery," says Logue. "You can walk up to something and think you understand it, but then it has another layer of complexity."

The cantilevered lounge was built to be as indestructible as the wing of a DC-10. With help from a former airplane designer, Logue designed the projectile—which, when extended, hovers inches above the floor—to easily support up to 12,000 pounds. "I told the client that we could put railings in the floor

CLOCKWISE FROM ABOVE: Inspired by an airplane fuselage, the sleeping space was designed with vertical louvers so it can either be connected to the main space or sealed off from it; the programmable LED lighting plan surrounds the bed; a walk-in closet is located at the entrance.

RIGHT: In contrast to the smooth rectangular tiles in the bathroom, a textured panel from Modular Arts creates a raised wave pattern along one wall. BELOW: The chromatherapy soaking tub fills in minutes, thanks to seven spigots installed in the ceiling.

ABOVE: The shower, which can also convert to a steam room or sauna, has a custom steel bench and tiles that were chosen because they resemble weathered Cor-Ten steel.

and have the lounge slide out on casters, and it would cost a quarter of the price, but he wanted to have it automated and cantilevered," says Logue.

The other centerpiece of the main floor is the large kitchen. The 12-foot-long island has countertop panels on each end that slide on motorized tracks to uncover a griddle, warming drawers and deep fryers. Above the sink, a row of cabinets is faced with "switch glass," which goes from opaque to translucent when touched, magically displaying (or obscuring) the contents of the cabinets.

To complement the secret functionality of the built-in furnishings, Logue designed an array of specialized storage and modular pieces that come out of the walls, including a minimalist steel popcorn cart and a two-piece bar for the upstairs screening room. The house also contains the facilities of a state-of-the-art spa, with sauna and steam room. An oversize soaking tub, with chromatherapy lights that change colors, fills in eight minutes thanks to seven spigots installed in the ceiling.

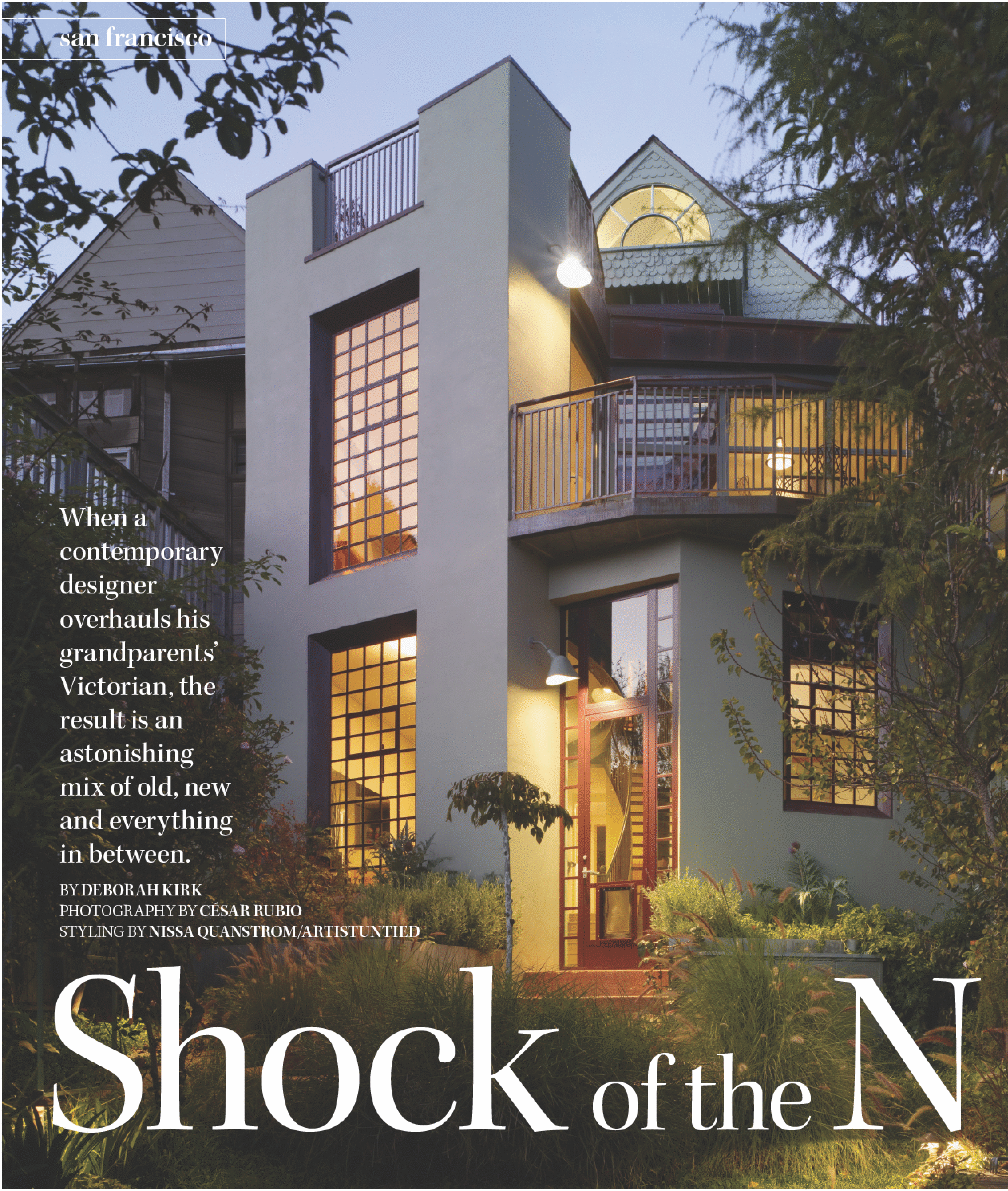
Logue tried to find visual ways to represent his client's passion for technology. "I thought about

LEFT: A steel-and-glass staircase leads from the kitchen to the second story. ABOVE: The homeowner wanted the complete movie-going experience. Logue added 21 leather recliners and designed a popcorn cart and full bar that emerge from a wall of built-in storage.

how energy moves along a circuit board," he says. This inspired the strips of LED lighting suspended overhead along a curving glass track throughout the apartment. Nightclub lighting designer Scot Peterson of San Francisco's D-Fab was brought in as a consultant. The lights create a space-age ambiance in the sleeping space and are programmed to display a range of colors. (One setting, called "sunset," goes from yellow to orange to red to magenta over the course of two hours). "The thing that was so intoxicating about these lights is the ability to transform the mood with a flick of a switch," says Logue.

Peterson was just one of a long list of specialists and contractors brought in to execute the cutting-edge components. "This kind of project—where your client essentially goes forward with everything you suggest—so rarely comes up," says Logue, who still marvels at the amount of customization involved in the home's design. One element that didn't make it off the boards was a pneumatic elevator to shuttle people up to the second floor cinema. "We didn't move forward with it because of space constraints," says Logue. Perhaps the homeowner can add it in version 2.0.

san francisco



Shock of the N

When a contemporary designer overhauls his grandparents' Victorian, the result is an astonishing mix of old, new and everything in between.

BY **DEBORAH KIRK**
PHOTOGRAPHY BY **CÉSAR RUBIO**
STYLING BY **NISSA QUANSTROM/ARTISTUNTIED**

Think of this house as a hot rod," says Norman Petersen of his 1905 Noe Valley Victorian. "The exterior is original, so it looks exactly as it did when my grandparents lived here, but inside there's a modern, 21st-century drivetrain."

For Petersen, this fusion of old and new was the only way to adapt the century-old house to the needs of his active and artistic family. "I have always intensely disliked Victorian houses," says the architectural and furniture designer, who prefers a more streamlined style.

Petersen's grandparents bought the house in 1905 and moved in a year later, shortly after the 1906 earthquake. When Petersen inherited the home in the '70s, his grandparents' period furnishings proved to be a challenge for the die-hard modernist, who has worked as an exhibit designer for NASA and has a renowned art-furniture business. To bring a cleaner sensibility to the ornate 3,500-square-foot house, Petersen started with contemporary art and furnishings.

In 2000, Petersen began construction on a 900-square-foot addition that would accommodate his own family while still honoring his grandparents' legacy. With a new airy kitchen, a dramatically curved stairwell, an indoor swimming pool and a mirrored family room complete with a ping-pong table, the addition is a clear reflection of the active lifestyle of today's Petersen clan: Norman and his wife, Floriana, and their teenage daughter, Adriana.

Petersen built the two-story addition onto the garage and parlor levels at the back of the house in order to maintain the home's integrity. From the

The Petersen family—Norman, Adriana, Floriana and dog Miles—sit on the stoop of their 1905 Victorian. From the street, the home looks much like the other houses on the block. But the back of the house (opposite) offers a glimpse at Norman's contemporary additions.

front, the house looks unchanged but inside, the original staircase banisters and Victorian moldings give way to industrial I-beams, steel and glass. In one of the most striking examples of contrast, the framing of an original bay window now overlooks a trapezoidal swimming pool below. A curving steel stairwell connects the two floors; its arc is echoed in a copper-framed skylight above and, more abstractly, in the curve of a long cedar kitchen counter.

The entry hall announces the home's many layers of periods and styles. Embossed Victorian wallpaper is mixed with hand-finished plaster walls. Treasured family photos, in steel frames created by Norman, line the stairs.

The kitchen is a seamless hybrid of vintage and contemporary styles. "I have never liked the look of overhead kitchen cabinets and all that clutter everywhere," says Petersen. As an alternative, he tucked a pantry behind a curved wall specially designed to accommodate an enormous steel sign that he found at a fruit orchard. For under-counter storage, he converted old Italian pine Ducati motorcycle crates—their labels still visible—into a system of drawers. The kitchen walls are decorated not only with modern works by artist friends—including Mark Adams, Fletcher Benton and Mel Ramos—but also a framed, handwritten bill of sale for his grandparents' entire kitchen, dated 1906 (total cost: $50.25).

The hunt for old, well-designed elements became a growing passion for Petersen as he planned the addition. He found his stove, a 1934 Magic Chef in perfect working condition, thanks to a tip from his mother, who for years ran a gourmet cookware store in Menlo Park. The industrial steel windows—also from the 1930s—were salvaged from a local print shop just moments before they were to be destroyed.

The dining room features Norman's furniture designs, including his Triton chairs and a table with a center channel filled with Czech glass marbles. The original wallpaper was given a coat of glossy red paint, and the trim was hand-painted by family friend and artist Dominque Caron.

The kitchen attests to the Petersens' affinity for contemporary craft and found objects. Norman built a curved pantry to display the sign he found along the historic El Camino Real, and repeated the curve on the cedar-topped central island.

From the kitchen, a steel staircase winds to the bottom level, where slate-blue concrete extends from the pool area to the adjacent family room. The pool was not part of Petersen's original plan, but in retrospect the family has no regrets. "This space was intended to be just a playroom," he says. "But we had to dig a hole here when we discovered the foundation was faulty. So then we thought, why not make it a pool?"

From the copper-lined skylight to the chunky steel railings to the island that anchors the kitchen, a gentle curve is a common theme in the house. The simple arcs are a clear contrast to the home's original Victorian architecture.

It is a serene space, simple and decidedly un-Victorian, with a single decorative element: a black-and-white life preserver inscribed "Santana Key Largo," an artifact from the 1948 Humphrey Bogart film classic *Key Largo*. Though both Petersen and his wife are artists and collectors, they deliberately decided not to put any art around the pool. "I love Japanese architecture, where light and shadow are so important," explains Petersen. "The light and shadows cast by the pool on the surrounding walls change all day, like moving art."

The bottom level opens to the back garden, with fruit trees, vegetable and herb beds and a gardening shed that, in an earlier incarnation, was Petersen's grandparents' chicken coop. The shed, which Petersen is converting into a private retreat

Upstairs in the original portion of the house, a maze of tiny bedrooms was transformed into a few larger spaces. Adriana's bedroom was expanded to include a small rooftop deck accessible through the window.

for his daughter, will be a place where she can practice guitar or hang out with friends. Petersen's own hang-out is the fully outfitted garage where he keeps a 1962 Alfa Romeo and a 1959 Porsche Cabriolet.

On the top floor of the original portion of the house, Petersen expanded the bedrooms as much as possible. The master bedroom now doubles as Floriana's workspace, with a wooden spiral staircase leading up to a sleeping loft. Adriana's bedroom window leads out to a small deck built on top of the addition. The upstairs bathroom was left untouched, with the existing sink and tub offering a reference to the past.

Pieces of Petersen's museum-quality furniture can be found throughout the house. The front hall features his twists on African tribal chairs, while the dining room has hand-painted leather chairs from his Triton series (one of which is in the permanent collection of SFMOMA) and a glass dining table that has a center channel filled with Czech glass marbles. In the family room are two "Boomerondack Rockers"—inspired by both the classic Adirondack chair and Richard Neutra's midcentury boomerang chair—another example of how the designer melds disparate styles into a new concept.

This is the essential concept of the "hot rod" house, where an original body and a high-performance interior come together as one. Eventually the Petersens will take the same idea out for an altogether new spin: Their second home, in the countryside of Floriana's native Slovenia, is a charming old cottage, not modern in the slightest. But Norman's dream is to ship over one of their sports cars—the red Alfa Romeo—so they can get around the Old World in modern style.

The master bedroom now also serves as a studio for Floriana, who creates hand-crafted leather goods for her own company, On Your Marque. A sleeping loft, tucked under the rafters, overlooks the studio, which is furnished with many of Norman's designs.

MINDING THE MANOR

With the help of Richard Beard of BAR Architects, a historic Bay Area estate is restored to its original glory for all to admire.

BY **JEAN VICTOR** PHOTOGRAPHY BY **DOUG DUN**

Neglect can turn an ordinary house into a teardown. But take a seriously grand mansion, and even rotting wood and cobwebs can seem romantic. When Christina and Kelly Porter first saw Stonebrook Court—a 21,000-square-foot, circa-1914 Tudor-style estate in Los Altos Hills—it was languishing at best, with broken leaded glass windows, cracked chimney pots and missing spires. Drip pans in the leaky attic fed garden hoses that dangled from the eaves, and the grounds were an overgrown tangle of bramble, poison oak and tree stumps reaching 40 feet high. Though listed on the National Register of Historic Places, "it felt like the Addams Family house," Kelly recalls.

But it was this very mix of outsize opulence and quirky eccentricity that clinched the deal for the Porters, who bought the property in 1999. "We were looking for an adventure," Kelly says. "We could see past the cobwebs to a world-class restoration of the property, which would also update it for a modern family." In Richard Beard of BAR Architects, they found an architect who was in sync with their preservationist view (as well as their sense of humor, a must for such an ambitious project). They asked landscape designer Stephen Suzman of Suzman & Cole Design Associates to create gardens that would restore a sense of grandeur to the grounds.

On his first visit, Beard remembers feeling like he'd walked onto a movie set. "When the Porters called about having

RIGHT: For the living room, Christina and Kelly Porter hunted for period-style furnishings, including custom Knole sofas and a crystal chandelier from the Czech Republic. ABOVE: The carved panels in the guest suite are originally from a Dutch hotel.

us look at the house, they gave only the briefest description of wanting to do a restoration and addition," says Beard. "So as I drove up the road, I had this vague idea that it would be large and historic. But then there it was, this fantastical structure that looked as if it had been dropped in from who knows where. I was so surprised that I started to laugh, and had to compose myself before getting out of the car."

Beard was immediately taken by the Porters' passion for the project and the sense of fun they planned to bring to it. "That's a great combination in a client," says Beard. "The restoration work alone was an enormous undertaking, but Kelly and Christina took on the task of scouring California for artisans to do everything from casting plaster ceilings to painting elaborate murals on the walls."

Before the Porters and Beard came to its rescue, the property had gone through as many lives as the proverbial cat. The original owners were Percy and Daisy Morgan, who hired San Francisco architect John Powers to design a near-replica of Speke Hall, a 1589 Tudor manse in Liverpool, near Percy Morgan's childhood home. The Morgans brought in craftsmen to adorn the house with intricately carved woodwork and gilded trims, and lavished the rooms with European furnishings and artwork, including an ornate 16th-century ceiling in the ballroom that was purchased from the Palazzo Grimani in Venice.

RIGHT: Architect Richard Beard revamped the kitchen to include a coved ceiling—the resulting arches are echoed in the gothic windows surrounding the new breakfast room (above). The 1935 chandelier above the island is from a French chateau.

After Percy Morgan's death, the property began its downward spiral; it was rumored to have been turned into a brothel and then nearly purchased by a cult leader before becoming a private day school in the 1950s. It reverted to private ownership in the 1980s.

Because of the property's historic designation, the Porters' restoration had to follow strict standards from the Secretary of the Interior. "The government mandates that you protect and maintain what you can, and replace elements only as a last resort," explains Beard. It was necessary to gut the original kitchen, which was a warren of musty rooms designed to be used by turn-of-the-last-century staff. That allowed Beard enough flexibility to add a modern-day butler's pantry and breakfast and family rooms to the back of the house. Beard also designed a wine cellar and series of terraces around the exterior of the house.

"We asked Richard to make the addition look like it had always been here," says Porter, so every detail was designed to complement the original architecture. The procession of Gothic arches around the new breakfast room and terrace recalls the windows in the formal ballroom, and the new cast-plaster ceiling in the family room hints playfully at the original plaster ceiling in the entry hall (likenesses of the Porter's three daughters appear in some of the squares as mythical animals). In the kitchen, Christina chose dark mahogany for the island and honed, paprika-colored onyx for the counters. The family's two dogs, Percy and Daisy, named after the original owners, can usually be found lounging nearby on the floor in the breakfast room.

Exotic spice hues appear throughout the newly decorated rooms in the house, thanks in part to Christina's travels to India. In hopes of leavening the house's former Tudor details, Kelly oversaw the selection of furnishings with one eye focused on color and texture and the other on whimsy. Beneath the gilded Venetian plaster ceiling in the 2,500-square-foot ballroom, the walls and furniture are covered in ruby-red wallpaper and velvet.

To furnish the other 30-plus rooms, the Porters went on an online treasure hunt to find furnishings in keeping with both the house's period style and their own eclectic tastes. In online auction catalogs, they discovered a coffee table from Burma and processional lanterns from the Church of England; on eBay, they found a buffalo head and statue of Neptune.

In the library, which was rebuilt with floor-to-ceiling bookcases, one of the panels opens to reveal a secret room decked out with a wet bar complete with beer taps that connect to kegs in the basement. "When you go to the trouble of creating a secret door, you have to have a payoff," says

In nearly every room the original ceilings were restored, including the gilded Venetian confection from the Palazzo Grimani in the ballroom (left) and the cast-plaster ceiling in the grand stair hall (above), which is rich with mahogany detailing.

Kelly. The basement is reached via a spiral staircase surrounded by a wall mural painted by three San Francisco artists.

In the master suite, ivory damask fabric on the walls contrasts with the ruby and gold crown canopy over the carved headboard, which is a near-replica of one of Henry VIII's beds. Dark with mahogany paneling, Kelly's bath has the feel of a men's club, while Christina's is designed around a hand-carved marble vanity and a tub from India that was chiseled from a single piece of marble.

In keeping with the style of an English manor house, Beard and landscape designer Stephen Suzman worked to create axial relationships between the interior spaces and the garden. The entrance to the property had deteriorated to dirt and crumbling asphalt, so Suzman completely redesigned it to match the formality of the architecture. "We wanted to create an element of surprise, so we designed the driveway to meander through the trees from the front gate," says Suzman. "And then suddenly you turn the corner and see the house."

Suzman took cues from the house's Tudor details, adding boxwood parterres and long perennial borders filled with roses. Follies and focal points abound in the garden, including a grassy Tudor mound that can be glimpsed through the entry arch when approaching the house. "I wanted to create the suspension of disbelief," says Suzman. "There you are in Los Altos Hills and then you come through the front gate and enter a completely new world."

The Porters say they see themselves as not just owners but also "stewards" of their historic property. "The house was here a long time before we were," says Porter. "And it's going to be here a long time after." ■

LEFT: A new spiral staircase leads down to a 2,000-bottle wine cellar. BELOW: Christina's bathroom was designed around a solid marble tub from India. RIGHT: The painting in the master bedroom, *The Three Graces*, is from a 19th-century Pittsburgh estate.

FLIGHT OF FANCY

Thousands of lustrous dyed-black feathers blanket Oakland artist Elyse Hochstadt's limited-edition wing chair, Portrait of George I ($4,500), which took three months to create. It's available at FiveTen Studio in Oakland.

EXTREME MEASURES

FOUR DESIGNERS PAINSTAKINGLY REIMAGINE EVERYDAY ITEMS, PROVING THAT ONE PERSON'S WING CHAIR IS ANOTHER'S WICKED WORK OF ART.

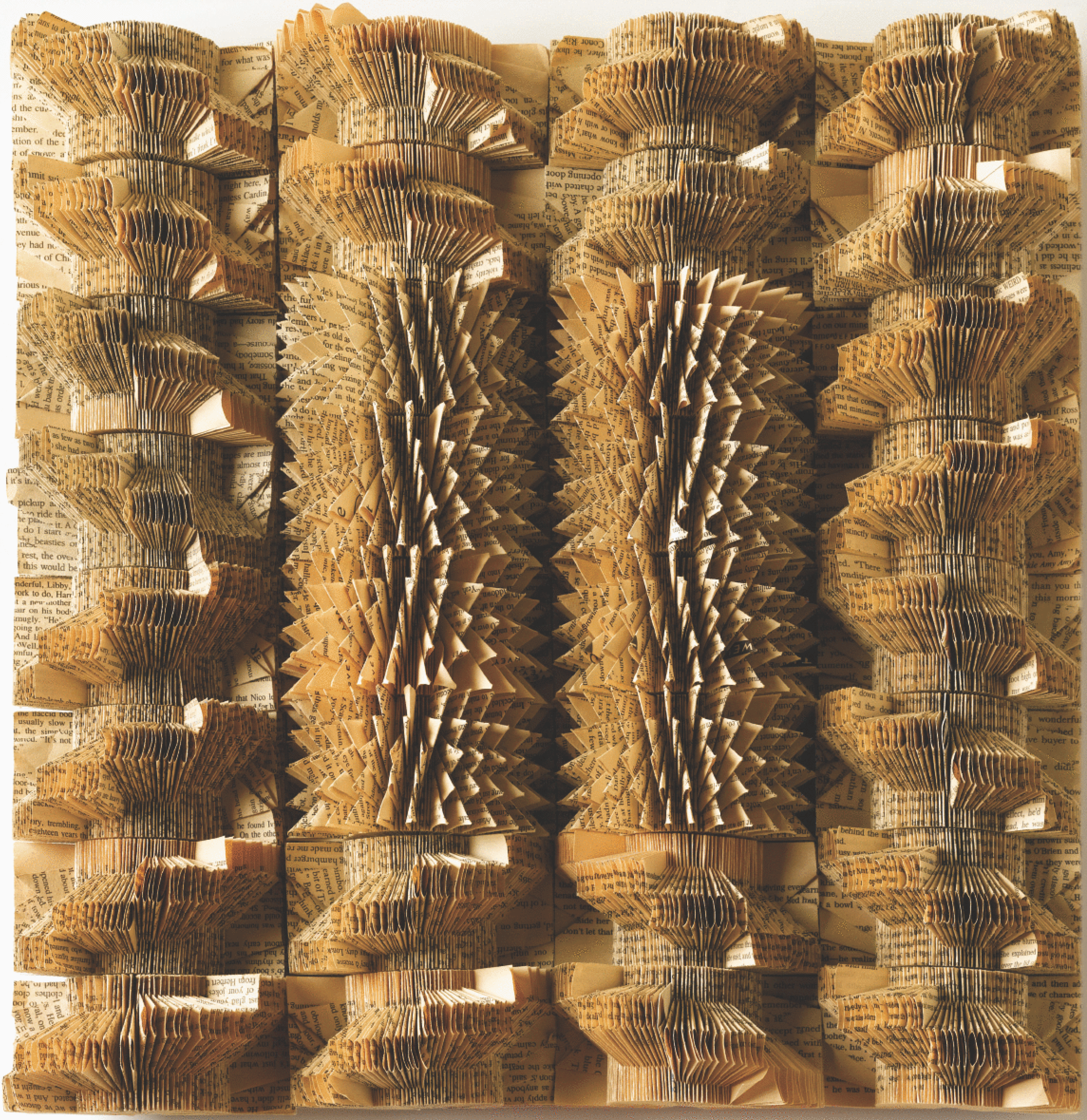
BY **JENNIE NUNN**
PHOTOGRAPHY BY **SUSIE TARLTON/SANDBOX STUDIO**

SHOT IN THE DARK

By firing a shotgun into a stainless steel mixing bowl, New York artist Tim Dubitsky created the Colander (price available upon request), a hard-core interpretation of a run-of-the-mill kitchen staple from Citizen:Citizen in San Francisco.

MOOD LIGHTING

In a departure from his signature glass-sphere pendant lights, Bocci's creative director Omer Arbel made the Series 21 chandelier ($2,094 as shown) by wrapping slabs of raw porcelain around frosted Pyrex cones. Available with up to 26 pendants, no two lights are alike.



PAPER SOURCE

For six months, Portland artist John Woodall dog-eared the pages of old paperback books to create the 16-inch-square Ambvra G. ($2,000). Available at Lola in Berkeley, the one-of-a-kind artwork is mounted on a plywood base.

TURNING THE TIDE

A couple devoted to exploring the world finds a place to come home to in Sausalito's houseboat community.

BY **DEBORAH BISHOP**
PHOTOGRAPHY BY **JOHN SUTTON**

The floating home shared by Carol Angermeir and Wilford Welch is full of objects, including a Tibetan begging bowl fashioned from a human cranium; a Japanese cavalry banner from World War II; carved wooden neck rests used by Ethiopian men to protect their elaborate hairstyles while they sleep; photos of the couple with the Dalai Lama and Desmond Tutu; masks from Mali, Ghana and Guatemala (all of which have been used in ceremonies); Balinese paper lampshades; a mobile by Bay Area artist Tim Rose; and a Russian oxygen tank that Welch picked up during an expedition to remove trash from camps on the Nepalese side of Mount Everest.

And that's just the tip of the iceberg.

Angermeir and Welch—who spend about one-third of the year in places like Thailand, Morocco, India and Afghanistan—have covered a lot of ground, both geographically and professionally. A single-engine pilot with a background in anthropology, Angermeir is the founder of Cross Cultural Journeys, a company that organizes trips where groups can learn from indigenous peoples. Her affiliated foundation finances programs that help women in countries in Asia and Africa to become financially independent (a recent grant helped construct a teahouse in Ethiopia). Welch, a former diplomat with a degree in Chinese law, is currently working on a book about social entrepreneurism. He also sits on the board of the Headlands Institute, which offers environmental education for children.

How the couple ended up a part of Sausalito's houseboat community has to do not only

Interior designer Jessica Hall helped create the color palette for the houseboat's exterior, where two shades of slate blue and a brick red define the architectural volumes.

LEFT: The curved wall designed by architect Sim van der Ryn defines the kitchen and helps soften the hard angles throughout the space. ABOVE: On the walls are some of the old and contemporary art pieces that Angermeir and Welch have discovered during their travels.

with a desire to shake things up but also the challenges of real estate. "We were living on the lagoon in Belvedere and looking for a life change," says Angermeir. "We wanted a cabin in the woods, but couldn't find anything we liked. Then we saw this place."

In trading a view of the water for a house on the water, the couple found diversity and a sense of community: "qualities more common in the countries we visit," says Angermeir. They also embraced a more elemental existence, where one is not buffeted from every whim of nature. "You know your neighbors here. We have parties and potlucks, and we look out for each other—we all know how to pump water!" says Angermeir. Adds Welch, "We're trying to walk the talk. Living here, we feel more connected to a community and the natural world. And where else on earth can you be in the center of a cosmopolitan city, or hiking to Pt. Reyes passing bobcats and deer, in twenty minutes?"

On a recent winter day, the motley row of floating houses—with its patchwork of colors and styles—feels like a village. Shoes echo on the wooden walkway leading to the Angermeir-Welch abode, whose red door is crowned with a huge butterfly mask carved by the Dogon people of Mali. The couple has named the house *Dol Kyam*, meaning "place of serenity" in Tibetan.

The main floor of the three-story home opens into an atrium,

which flows into the kitchen and dining and living rooms. A guest room and Angermeir's study are downstairs. The third floor houses Welch's home office, which shares a fireplace with a bedroom furnished with pieces from his family's former hunting lodge in Connecticut. A wooden staircase in the hallway leads straight up to a renovated roof deck, which harnesses the sunlight even on chilly days. Throughout the house, the '70s-era architecture is expressed in a preponderance of interior wood and the whimsical geometry of variously shaped windows. When the water rises, Angermeir and Welch can push open the living room windows and climb down to their kayaks. With the light flooding in, and gulls and egrets outside the window, the house has the exhilarating air of a vacation home.

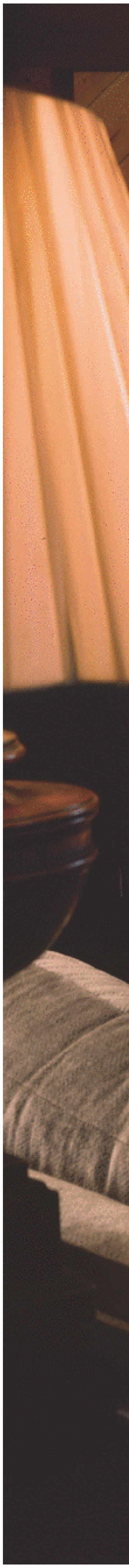
Previously occupied by a set designer for the San Francisco Opera (reportedly, Pavarotti slept here) and before that, the development offices for a waterfront high-rise that was never built, the house needed some tweaking to make it hospitable. The couple consulted with Inverness-based Sim Van der Ryn, a pioneer in sustainable architecture who runs the interdisciplinary EcoDesign Collaborative. As it happens, Van der Ryn also spent two decades on the 1920 *Ameer*, the oldest floating home in this community.

"It needed smoothing on the inside. There were all these hard, cold angles and the kitchen was boxy," says Van der Ryn of *Dol Kyam*. "We wanted to soften the space, render it a little more timeless." His master stroke was the curving wall that now defines the semi-open kitchen and gently guides visitors from the entry into the living areas. Reclaimed from an old ship, the kitchen's new teak floor with traditional pegging suits the house's nautical nature. Van der Ryn also added a triangle of glass to the north side, opening up the living room to a framed view of Mount Tamalpais.

Another collaborator, Larkspur-based interior designer Jessica Hall, became immersed in the color selections. "It was so dark," she recalls. "It didn't harmonize with their lives." Seeking to unify the design of the space without domesticating it or making it showroom slick, Hall lightened all the wood paneling and installed wall-to-wall sisal carpet. The designer then worked with what she calls a "geographic palette" of saturated colors that reflect the couple's travels: deep saffron, Turkish red, pomegranate, eggplant and a dusky blue in Welch's office that unites sky with water, interior with exterior. "The colors create a context for the objects, pulling them together," says Hall. "Rather than feeling random or choppy, they are part of a cohesive story."

Now when the couple returns from a trip, the bright colors and their collections help cushion the transition, taking the edge off any culture shock. "We travel so much, the re-entry can be difficult," allows Angermeir. "The houseboat assures us a soft landing." ■

TOP RIGHT: The master bedroom feels like a log cabin on the water. RIGHT: Welch and Angermeir in the doorway of their floating home—the door is painted red for luck. OPPOSITE: The great room displays the couple's collections, including a diverse array of masks arranged on the far wall.



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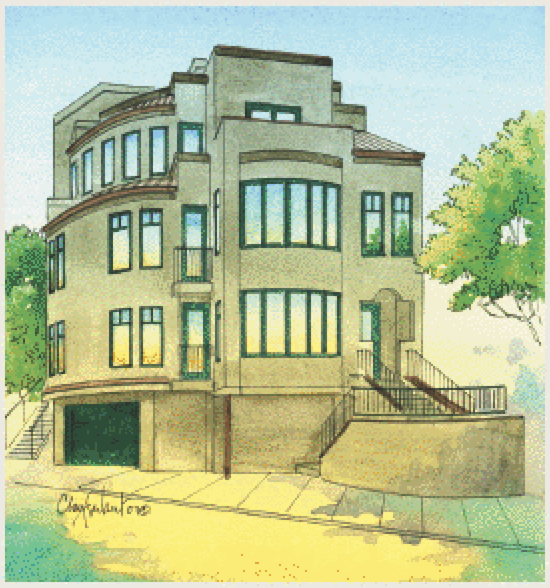

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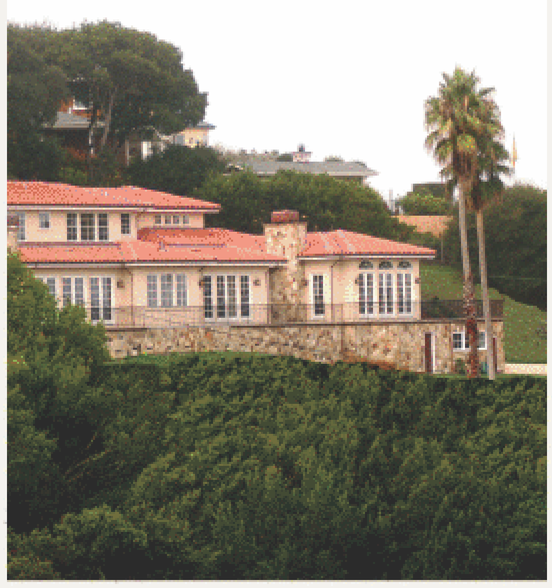

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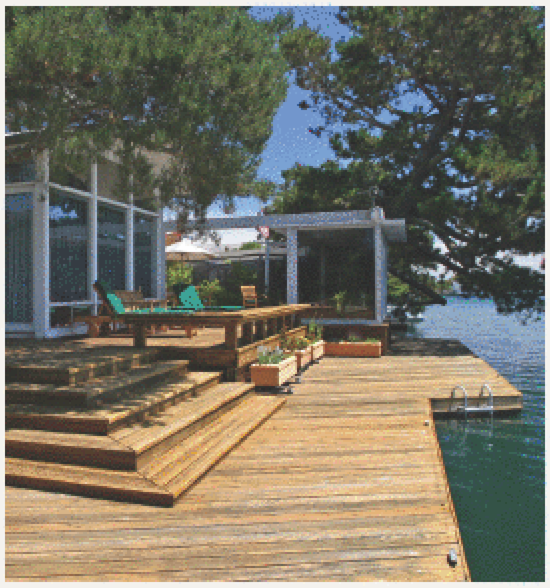

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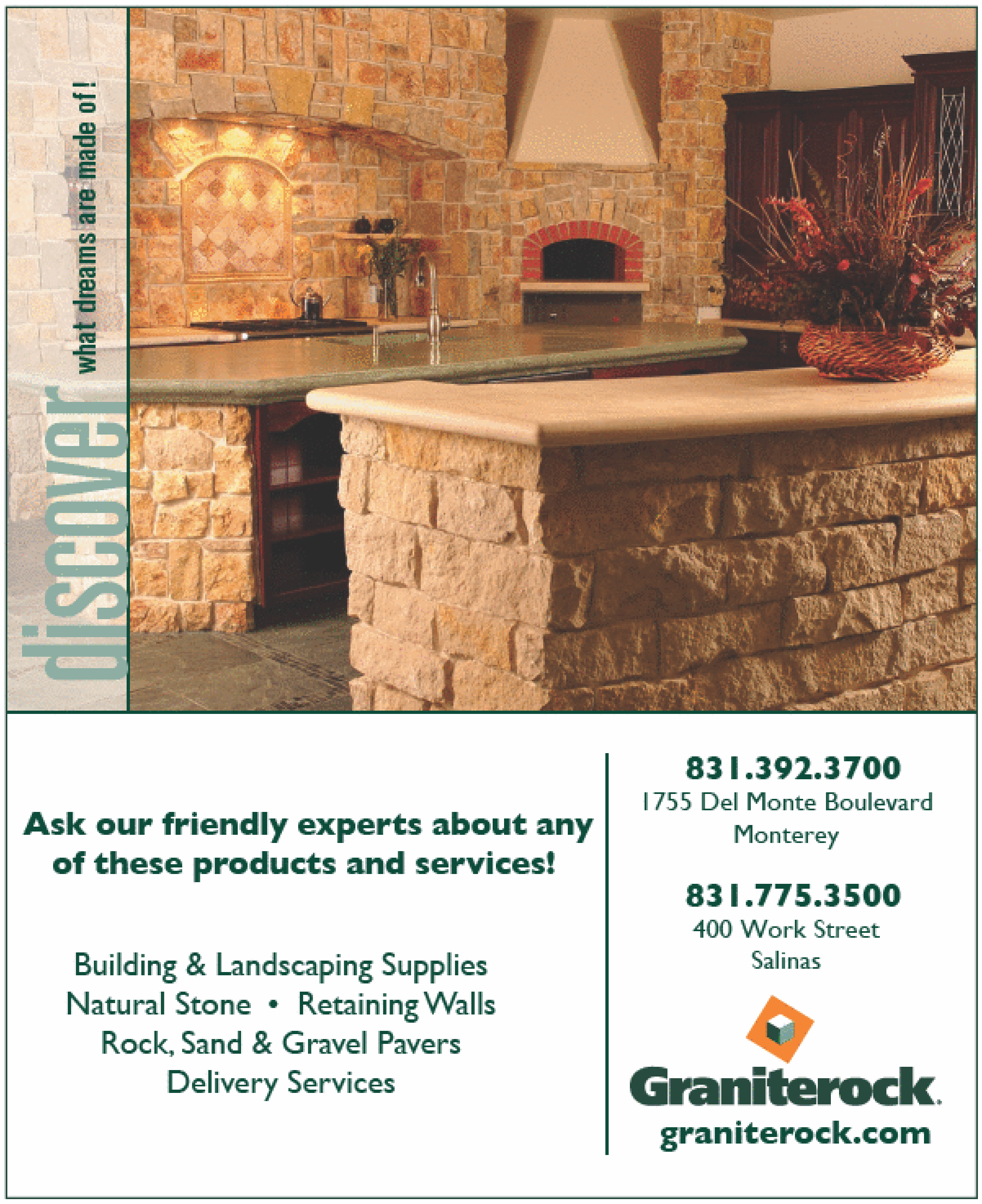


RESOURCE GUIDE

HERE YOU'LL FIND SOURCE INFORMATION ON SOME OF THE ITEMS SHOWN IN THIS ISSUE; WHERE POSSIBLE, WE'VE LISTED LOCAL VENDORS. MANY OF THE FURNISHINGS SEEN IN THESE HOMES MAY BE UNAVAILABLE TO BUY IF THEY ARE ANTIQUES OR CUSTOM-MADE.

COVER

Designer: Michael Logue, Logue Studio Design, 156 South Park, SF, 415-278-9900, loguestudiodesign.com; Design Collaborators: Joe Couper, Alfonso Dominguez and Kim Withrow, Logue Studio Design; Contractor: Finn Construction Services, 1763 29th Ave., SF, 415-312-6255, finncsi.com.

DEAR READER

PAGE 36 On Heather Hartle: Marc Jacobs navy cashmere dress, Marc Jacobs, 125 Maiden Ln., SF, 415-362-6500, marcjacobs.com.

HEAVY METAL

PAGE 58 Frame: Desksetshop.com, 12720 I St., Ste. 200, Omaha NE, 866-654-0709, desksetshop.com; Watch: Hermés, 125 Grant Ave., SF, 415-391-7200, hermes.com; Pillow: Worldware, 301 Fell St., SF, 415-487-9030, worldwaresf.com or studiochic.com; Box: Target, 5001 Junipero Serra Blvd., Colma, 650-991-9846, target.com; Napkin rings: Rain Collection, 507 S. Third St., Ste. D, Geneva, IL, 877-303-0553, raincollection.com.

MIX MASTER

PAGE 64 Ilan Dei, Ilan Dei Studio, 2100 Zeno Pl., Venice, 310-302-9222, ilandeistudio.com.

ROMAN EMPIRE

PAGE 66 Beatrice Girelli, Indidesign, 1431B Colorado Ave., Santa Monica, 310-828-1808, indidesign.com.

CITIZEN OF THE WORLD

PAGE 68 Philip Wood, Citizen:Citizen, 3435 Cesar Chavez, Ste. 226, SF, 415-695-7748, citizen-citizen.com.

TECH SECTOR

Designer: Michael Logue, Logue Studio Design, 156 South Park, SF, 415-278-9900, loguestudiodesign.com; Design Collaborators: Joe Couper, Alfonso Dominguez and Kim Withrow, Logue Studio Design; Contractor: Finn Construction Services, 1763 29th Ave., SF, 415-312-6255, finncsi.com.

PAGE 80-81 (LIVING ROOM) Sofa: B&B Italia, 8801 Beverly Blvd., L.A., 310-278-3191, bebitalia.it; Pillows: homeowner's own; Kraft paper

To fabricate the aluminum "sleeping pod" and cantilevered countertops that he dreamed up for his client's futuristic San Francisco penthouse ("Tech Sector," p. 80), architect Michael Logue turned to Walter Craven, founder of **Blank and Cables** in Emeryville. Craven, a metalworker, started the design and fabrication company over 10 years ago and has since become a trusted source for interior designers and architects. "We have a lot of very talented people in one space—from woodworkers to metalworkers to designers," says Craven, who also created the steel-and-glass staircase that leads to the theater. "There just aren't many other people who do what we do." *950 63rd St., Emeryville, 415-648-3842, blankandcables.com.*

softseating: Molo Design, FiveTen Studio, 831 Broadway, Oakland, 510-451-9900, fivetenstudio.com; Stool: Robert Austin Gonzalez, FiveTen Studio; Lighting design: Logue Studio Design, 156 South Park, SF, 415-278-9900, loguestudiodesign.com; Lighting fabrication: Blank and Cables, 950 63rd St., Emeryville, 415-648-3842, blankandcables.com; Coffee table base: FiveTen Studio; Sliding floor panel: Peter Malakoff, 415-868-9890; Dining table: "4L Combo," Robert Austin Gonzales, FiveTen Studio; Dining chairs: Verner Panton, Vitra, 29 Ninth Ave., NYC, 212-463-5700, vitra.com.

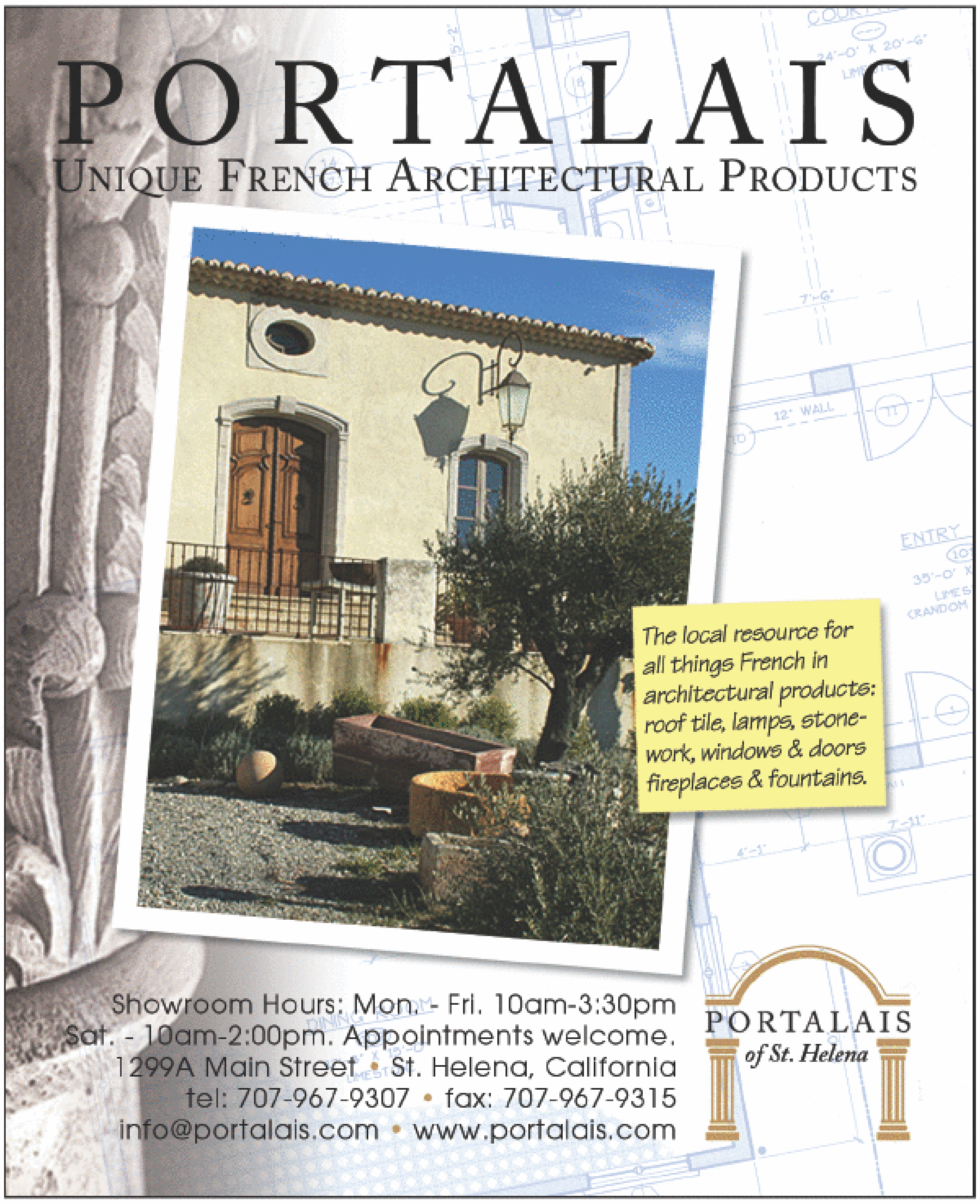
PAGE 82–83 (KITCHEN) Range and hood: Independent Inc., 3663 Barron Way, Reno, NV, 800-763-8232, kitchenhood.com; Cabinetry: M8, 393 Tehama St., SF, 415-992-5022, m8style.com; Island: Peter Malakoff, 415-868-9890; Appliances: Wolf, BSC Culinary, 1665 Mission St., SF, 415-626-6246, bscculinary.com; Lighting design: Logue Studio Design, 156 South Park, SF, 415-278-9900, loguestudiodesign.com; Lighting fabrication: Blank and Cables, 950 63rd St., Emeryville, 415-648-3842, blankandcables.com; Dining table: "4L Combo," Robert Austin Gonzales, FiveTen Studio; Dining chairs: Verner Panton, Vitra, 29 Ninth Ave., NYC, 212-463-5700, vitra.com; Green laquered tray: Lotus Bleu, 327 Hayes St., SF, 415-265-0051, lotusbleudesign.com; Flatware: Crate & Barrel, 55 Stockton St., SF, 415-982-5200, crateandbarrel.com; Rectangular vase: Martha Sturdy, Rose and Radish, 460 Gough St., SF, 415-265-0051, roseandradish.com.

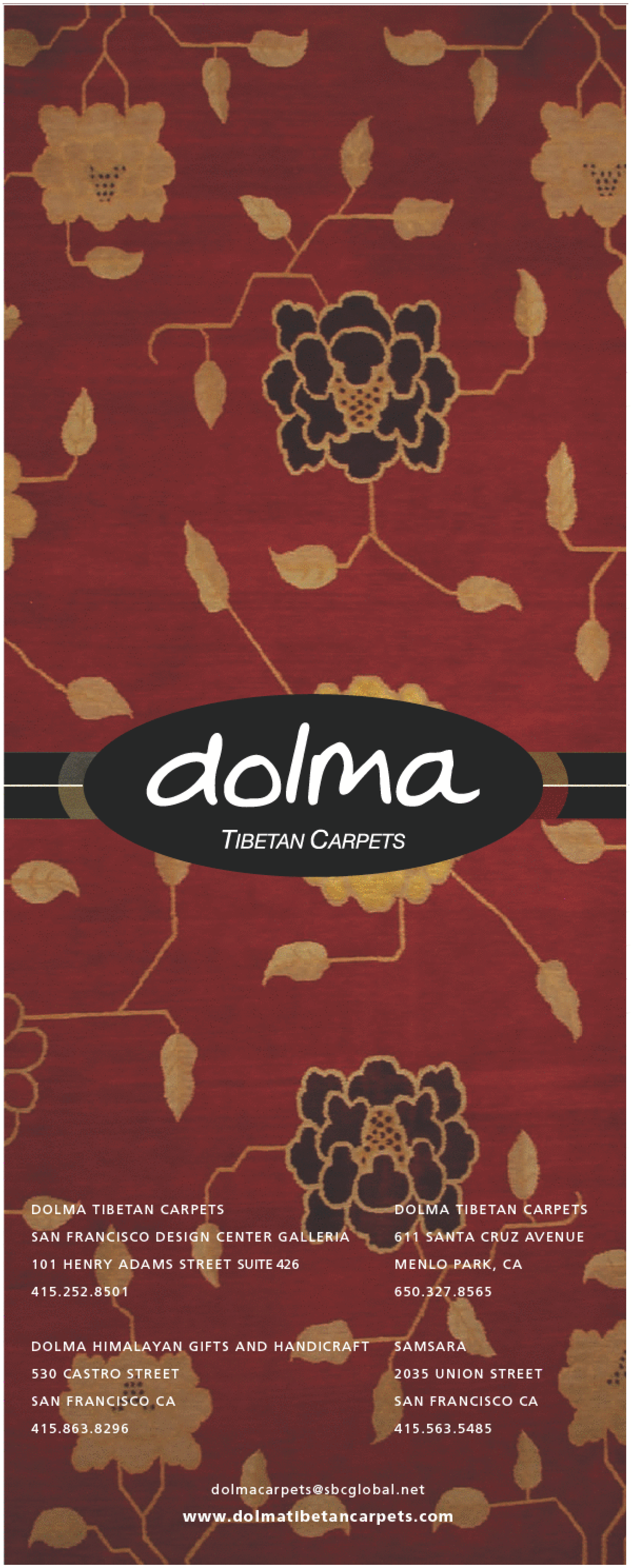
PAGE 84 (BEDROOM) Shelves and moving panels: Blank and Cables, 950 63rd St., Emeryville, CA, 415-648-3842, blankandcables.com; Bed: Ligne Roset, 162 King St., SF, 415-777-1030, lignerosetsf.com; Stainless steel ceiling frame: French Ceiling, 7 C St., Vallejo, 707-649-9312, frenchceiling.com.

PAGE 85 (HALLWAY) Closet system: custom, Allure Concept, 2266 Shafter Ave., SF, 415-401-7171.

PAGE 86 (BATHROOM) Vanity and tiles: Kohler, Ann Sacks, 2 Henry Adams St., Ste. 125, SF, 415-252-5889, kohler.com; Fixtures and tub: Kohler, Anne Sacks.

PAGE 87 (BATHROOM) Lighting: Logue Studio Design, 156 South Park, SF, 415-278-9900, loguestudiodesign.com; Mirror: Purist, Kohler, Ann Sacks, 2 Henry Adams St., Ste. 125, SF, 415-252-5889, kohler.com; Faucet: Dornbracht, Bath & Beyond, 77 Connecticut St., SF, 415-552-5001, dornbracht.com; Basin: custom, Allure Concept, 2266 Shafter Ave., SF, 415-401-7171; Floor tiles: Ann Sacks, 2 Henry Adams St., Ste. 125, SF, 415-





252-5889, annsacks.com; Bath tiles: Galleria Tile, 299A Kansas St., SF, 415-431-5283, galleriatile.com; Bathroom and shower doors: California Shower Door Co., 1795 Yosemite Ave., SF, 415-822-1511, majesticshower .com; Shower seat: Blank and Cables, 950 63rd St., Emeryville, 415-648-3842, blankandcables.com.

PAGE 88 (STAIRWAY) Stairs: Blank and Cables, 950 63rd St., Emeryville, 415-648-3842, blankandcables.com.

PAGE 89 (HOME THEATER) Armchairs: homeowner's own; Cabinets: Allure Concept, 2266 Shafter Ave., SF, 415-401-7171; Lighting design: Logue Studio Design, 156 South Park, SF, 415-278-9900, loguestudiodesign.com; Lighting fabrication: Blank and Cables, 950 63rd St., Emeryville, 415-648-3842, blankandcables.com.

SHOCK OF THE NEW

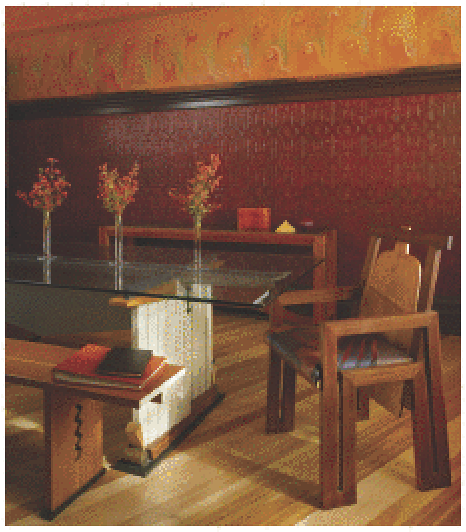
Designer: Norman Petersen, 850 Shotwell St., SF, 415-722-9499; Structural Engineer: Abraham Zavala, AZ Design and Engineering, 400 Oyster Point Blvd., Ste. 438, South SF, 650-553-4031.

PAGE 90 (EXTERIOR) Windows and doors: Ventana Aluminum Manufacturing Co., 1425 Donner Ave., SF, 415-822-6370; Lighting: vintage.

PAGE 92 (STAIRWELL) Lighting: homeowner's own; Telephone: antique; Rug: homeowner's own; Picture frames: Norman Petersen, 850 Shotwell St., SF, 415-722-9499; Table: homeowner's own; Flooring: existing.

PAGE 93 (DINING ROOM) Glass dining table, Bench seat, Triton chairs, Console table, Book shelf: Norman Petersen, 850 Shotwell St., SF, 415-722-9499; Leather books: Floriana Petersen, On Your Marque, 850 Shotwell St., SF, 415-543-6700, onyourmarque.com; Wallpaper: existing; Wall painting: Dominique Caron, Studio 2213, Bldg. 101, Hunters Point Shipyards, SF, 415-823-1836, dominiquecaron.com.

When Norman and Floriana Petersen remodeled their home ("Shock of the New," p. 90), even the walls were treated like works of art. They asked French painter and family friend **Dominique Caron** to create a large-scale abstract design to fill the top portion of the dining room. Caron, already familiar with the family's eclectic tastes, presented a few sketches, one of which they committed to immediately. "The wall and the ceiling meet at a slope, as opposed to a sharp angle. I wanted to attract the eye to the curve of the corners," says Caron, who splits her time between the Bay Area and a home in the French Basque country. *Studio 2213, Bldg. 101, Hunters Point Shipyards, SF, 415-823-1836, dominiquecaron.com.*



PAGE 94 (KITCHEN) Range hood: Norman Petersen, 850 Shotwell St., SF, 415-722-9499; Sink: Norman Petersen; Artwork: "Phantom Lady," Mel Ramos, 5941 Oceanview Dr., Oakland, melramos.com; Stove: vintage; Lighting: vintage; Kitchen island: Norman Petersen, 850 Shotwell St., SF, 415-722-9499; Leather and steel chairs: homeowner's own; Sign: homeowner's own.

PAGE 95 (STAIRWELL/POOL) Windows: Ventana Aluminum Manufacturing Co., 1425 Donner Ave., SF, 415-822-6370; Lighting: vintage; Life preserver: homeowner's own.

PAGE 96 (BEDROOM) Chandelier: Nest, 2300 Fillmore St., SF, 415-292-6199; Bead curtain: homeowner's own; Linens: homeowner's own; Heart rug: Ikea, 4400 Shellmound St., Emeryville, 510-420-4532, ikea.com; Guitar: Guitar Center, 1645 Van Ness Ave., SF, 415-626-7655, guitarcenter.com; Flooring: existing.

PAGE 97 (BEDROOM LOFT) Book shelf, Spiral staircase, Desk and chair (lower left): Norman Petersen, 850 Shotwell St., SF, 415-722-9499; Fan: homeowner's own; Light: vintage; Artwork (right): Adriana Petersen; Chairs (loft): vintage; Mirror: homeowner's own; Desk and chair (lower right): homeowner's own; Cow hide: homeowner's own.

MINDING THE MANOR

Architect: Richard Beard, BAR Architects, 543 Howard St., SF, 415-293-5700, bararch.com; Project coordinator: Gary Worth, 1160 Edmar Ln., Santa Cruz, 650-799-2007; Landscape design: Steven Suzman, Suzman & Cole Design Associates, 1265 Battery St., SF, 415-252-0111, suzmancole.com.

PAGE 98–99 (EXTERIOR) Landscape design: Steven Suzman, Suzman & Cole Design Associates, 1265 Battery St., SF, 415-252-0111, suzmancole.com; Swimming pool: Drummond Pools, 6472 Camden Ave., #108, San Jose, 408-268-9718.

PAGE 100 (LIVING ROOM) Windows: existing; Pillows: homeowner's own; Chairs: Bonhams & Butterfields, 220 San Bruno Ave., SF, 415-861-7500, bonhams.com; Carpet: ABC Carpet & Home, 888 Broadway, NYC, 212-473-3000, abchome.com; Lamp: New Orleans Auction Galleries, 801 Magazine St., New Orleans, LA, 504-566-1849, neworleansauction.com; Column: Great Gatsby's Antiques and Auctions, 5070 Peachtree Industrial Blvd., Atlanta, GA, 770-457-1903, greatgatsbys.com.

PAGE 101 (GREAT ROOM) Chandelier: Preciosa Co., 2316 Wehrle Dr., Williamsville, NY, 716-626-9759, preciosa.com; Painting (back wall): New Orleans Auction Galleries, 801 Magazine St., New Orleans, LA, 504-566-1849, neworleansauction.com; Painting (above fireplace): Great Gatsby's Antiques and Auctions, 5070 Peachtree Industrial Blvd., Atlanta, GA, 770-457-1903, greatgatsbys.com; Wood-frame chair: Great Gatsby's Antiques and Auctions; Sofas: Crown European, 140-142 Foord Rd., Folkestone, England, 011-441-303-25-2334, crowneuropean.co.uk; Wing chair: Crown European; Credenza: Red Baron's Antiques, 6450 Roswell Rd., Atlanta, GA., 404-252-3770, redbaronantiques.com; Statue with torch: Neal Auction Company, 4038 Magazine St., New Orleans, LA, 504-

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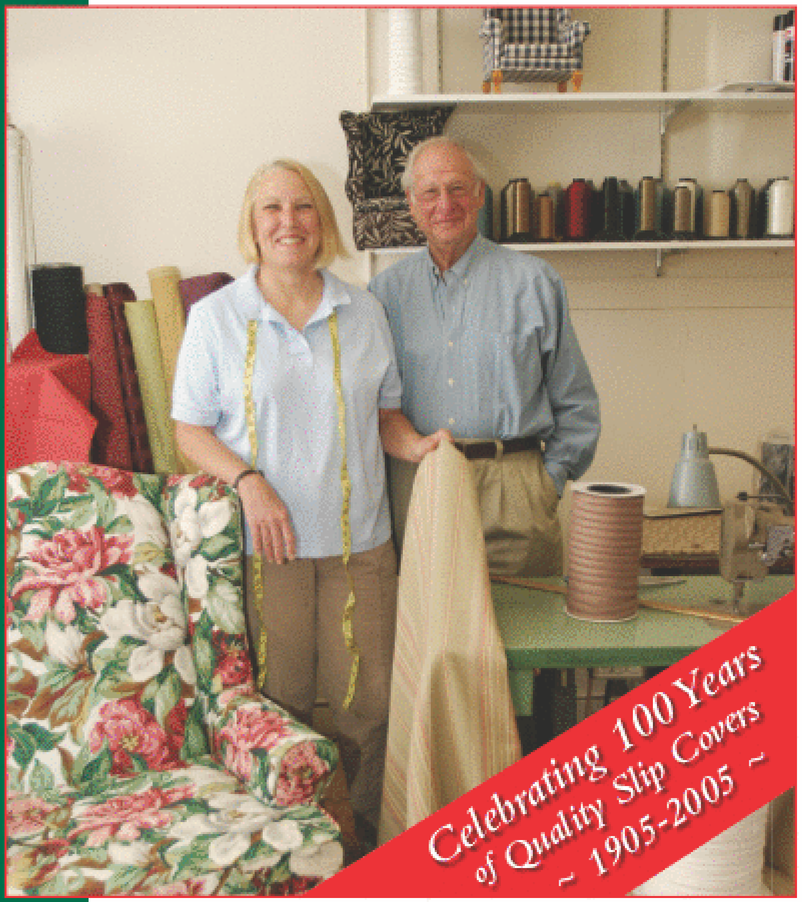

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RESOURCE GUIDE

When Christina and Kelly Porter were hunting for period-appropriate pieces for their opulent Tudor estate ("Minding the Manor," p. 98), they looked to the experts in fine antiques. From the auction blocks at **Bonhams & Butterfields** the Porter's picked up a pair of Italianate armchairs and a traditional English portrait by an unknown artist. The San Francisco–based auction house began in 1865 as Marble Head Auctioneers, run by Sheriff William Butterfield, on what is now the site the Transamerica Pyramid. Later renamed Butterfield's, it was acquired by Bonhams in 2003 and is now the third largest auction house in the world. *220 San Bruno Ave., SF, 415-861-7500, bonhams.com.*

899-5329, nealauction.com; Table lamp: homeowner's own; Coffee table: homeowner's own; Console: homeowner's own.

PAGE 102 (DINING ROOM) Dining table fabrication: Tony Dumpit, 2535 Amaryl Dr., San Jose, 408-507-5496; Chandelier: Red Baron's Antiques, 6450 Roswell Rd., Atlanta, GA, 404-252-3770, redbaronantiques .com; Windows and tile floor: existing.

PAGE 103 (KITCHEN) Marble countertops and accents: red onyx, Della Maggiore Stone, N. 30th St., San Jose, 408-993-0229, slabshop.com; Tile floors: existing; Chandelier: Great Gatsby's Antiques and Auctions, 5070 Peachtree Industrial Blvd., Atlanta, GA, 770-457-1903, greatgatsbys.com; Range: La Cornue, lacorneusa.com.

PAGE 104 (BALLROOM) Ceiling, chandelier, fireplace, flooring and columns: all existing; French door fabrication: Greg V. Koos, 661 Hans Ave., San Jose, gvkoos@gmail.com, Chair: Great Gatsby's Antiques and Auctions, 5070 Peachtree Industrial Blvd., Atlanta, GA, 770-457-1903, greatgatsbys.com; Console fabrication: Tony Dumpit, 2535 Amaryl Dr., San Jose, 408-507-5496; Sofas: Crown European, 140-142 Foord Rd., Folkestone, England, 011-441-303-25-2334, crowneuropean.co.uk; Candelabra: Dominic Caruso Auctions, 3707 Fifth Ave., #324, San Diego, 619-233-1133; Rug: Red Baron's Antiques, 6450 Roswell Rd., Atlanta, GA, 404-252-3770, redbaronantiques.com.

PAGE 105 (STAIRWELL LANDING) Painting (along stairwell): Christie's, 20 Rockefeller Plaza, NYC, 212-636-2000, christies.com; Chandelier (lower left) and console: Red Baron's Antiques, 6450 Roswell Rd., Atlanta, GA, 404-252-3770, redbaronantiques.com; Chandelier (upper right): Great Gatsby's Antiques and Auctions, 5070 Peachtree Industrial Blvd., Atlanta, GA, 770-457-1903, greatgatsbys.com; Painting (end of hallway): Bonhams & Butterfields, 220 San Bruno Ave., SF, 415-861-7500, bonhams.com; Carpet: ABC Carpet & Home, 888 Broadway, NYC, 212-473-3000, abchome.com; Candleholders: Sotheby's, 1334 York Ave., NYC, 541-312-5682, sothebys.com.

PAGE 106 (BATHROOM) Tub fixtures: Lefroy Brooks, Carter Hardware, 153 N. Robertson Blvd., Beverly Hills, 310-657-1940, lefroybrooks.com; Marble relief vanity: Christie's, 20 Rockefeller Plaza, NYC, 212-636-2000, christies.com; Tub: homeowner's own; Windows: existing; Linens: Frette, 124 Geary St., SF, 415-981-9504, frette.com.

PAGE 107 (BEDROOM) Mirror: Sotheby's, 1334 York Ave., NYC, 541-312-5682, sothebys.com; Painting: Christie's, 20 Rockefeller Plaza, NYC, 212-636-2000, christies.com; Carpet: ABC Carpet & Home, 888 Broadway, NYC, 212-473-3000, abchome.com; Linens: Frette, 124 Geary St., SF, 415-981-9504, frette.com; Chairs: Bonhams & Butterfields, 220 San Bruno Ave. SF, 415-861-7500, bonhams.com.

EXTREME MEASURES

PAGES 108–111 Chair: FiveTen Studio, 831 Broadway, Oakland, 510-451-9900, fivetenstudio.com; Bowl: Citizen:Citizen, 3435 Cesar Chavez, Ste. 226, SF, 415-695-7748, citizen-citizen.com; Lamp: Bocci, Arkitecktura In Situ, 560 Ninth St., SF, 415-565-7200, arkitekturainsitu.com or bocci .ca; Paper sculpture: Lola, 2950 College Ave., Berkeley, 510-981-8435, lolahome.com.

TURNING THE TIDE

Architect: Sim Van der Ryn, 415-669-7005, vanderryn.com; Designer: Jessica Hall & Associates, 1108 Magnolia Ave., Larkspur, 415-461-0588, jessicahallassociates.com.

PAGE 114 (KITCHEN) Cabinetry: Travis Builders, 6100 Redwood Blvd., Ste. D, Novato, 415-897-1533; Refrigerator: Frigidaire, Cherins Appliance, 727 Valencia St., SF, 415-864-2111, frigidaire.com.

PAGE 115 (BAR) Credenza: antique; Wine rack: homeowner's own.

PAGE 116 (BEDROOM) Bed: Ethan Allen, 1060 Redwood Hwy., Mill Valley, 415-383-3600, ethanallen.com; Linens: Home Linen Plus, 2487 Mission St., 415-821-4241; Chairs: homeowner's own.

PAGE 117 (LIVING ROOM) Sofa: homeowner's own; Fireplace: existing; Masks: homeowner's own; Lighting: homeowner's own.

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THE PERFECT MATCH

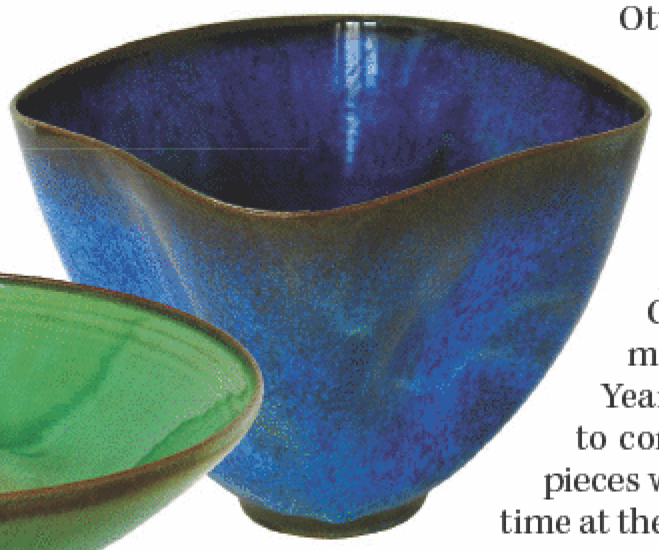
THE COMPLEMENTARY SKILLS OF OTTO AND GERTRUD NATZLER MADE THEIRS A SHARED SUCCESS STORY IN THE CERAMICS WORLD.

BY **EMERALD REILLY**

In 1933, when Otto Natzler, a textile designer, met Gertrud Amon, a secretary, neither had any real knowledge of the craft that they would ultimately become celebrated for. Gertrud was interested in working with her hands, and Otto was interested in Gertrud, so the pair decided to try ceramics. As Gertrud threw pots and Otto experimented with glazing and firing, they quickly discovered that their talents were complementary.

In 1938, the couple fled Nazi-occupied Vienna and arrived in Los Angeles, bringing a kiln, a potter's wheel and a style all their own. "There are no unnecessary dramatics, no superficial ornaments...the line is always sure and true to the spirit of the medium," wrote Otto in the catalog accompanying a 1971 retrospective of their work at San Francisco's de Young Museum. Pieces are also in the collections of New York's Metropolitan Museum of Art and London's Victoria & Albert Museum.

"Their marriage of form and glazes was particularly unique," says Darrel Couturier, owner of Couturier Gallery in L.A., which is hosting "Natzler: Memorial Exhibition" through March 1. The show highlights the couple's work starting in the 1940s—Gertrud's delicate, geometric forms combined with Otto's innovative textured glazes—along with a selection of solo works by Otto, who continued to create ceramics after Gertrud's death in 1971 until his own passing last year. When Gertrud died, she left behind more than 200 unglazed pots. Years later, Otto was persuaded to complete them. A few of these pieces will be on display for the first time at the Couturier Gallery.



Otto Natzler once described a ceramic pot as: "...an art object, small enough to hold in one's hand, that contains, in all its fragility, the physical and spiritual forces of the universe." The Natzlers' work was influenced by both Vienna's Secession Movement and Asian ceramic traditions.

PORTRAIT: ELLA HAMMIT; CERAMICS: COURTESY OF COUTURIER GALLERY

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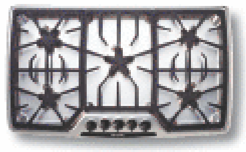

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